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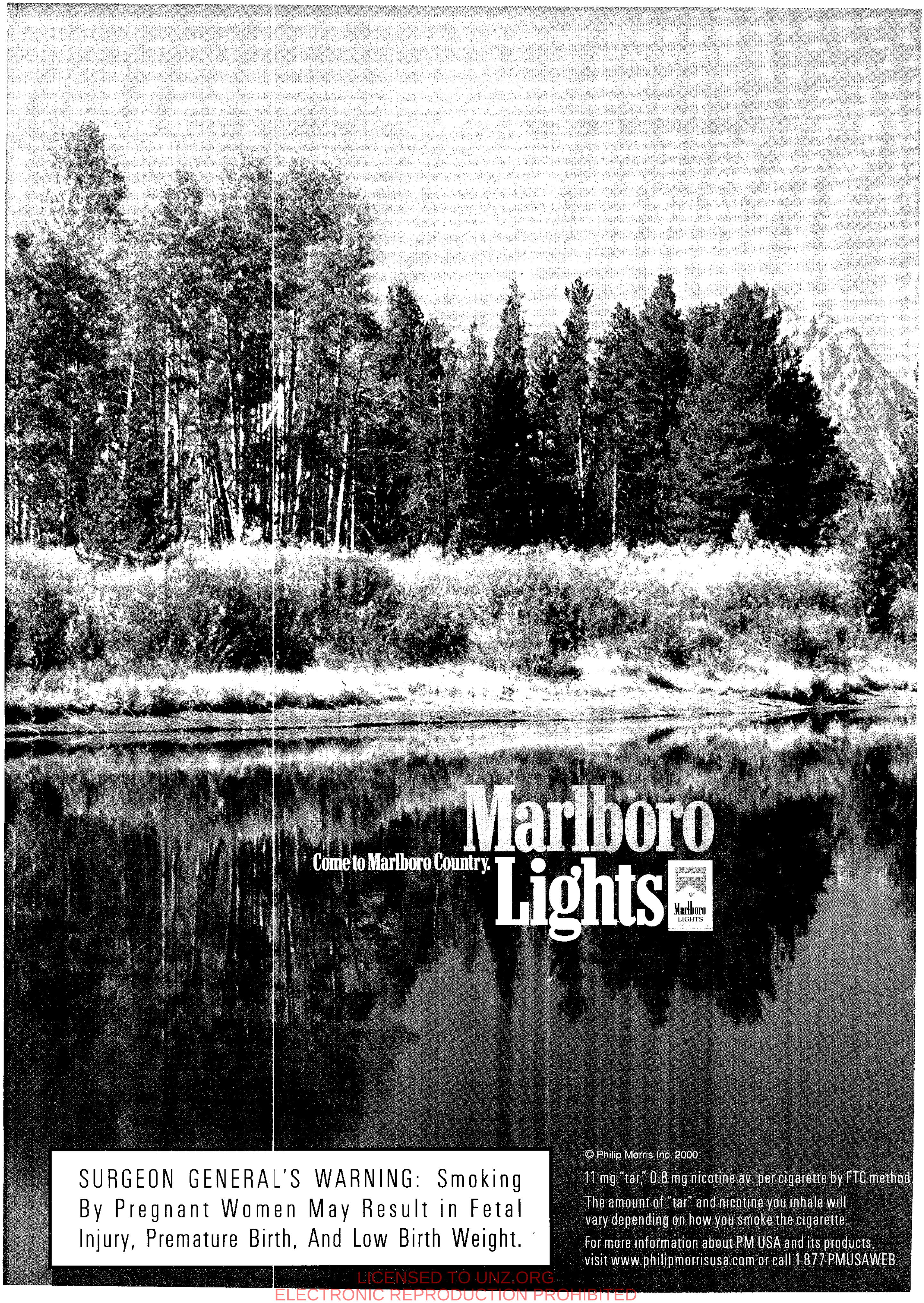
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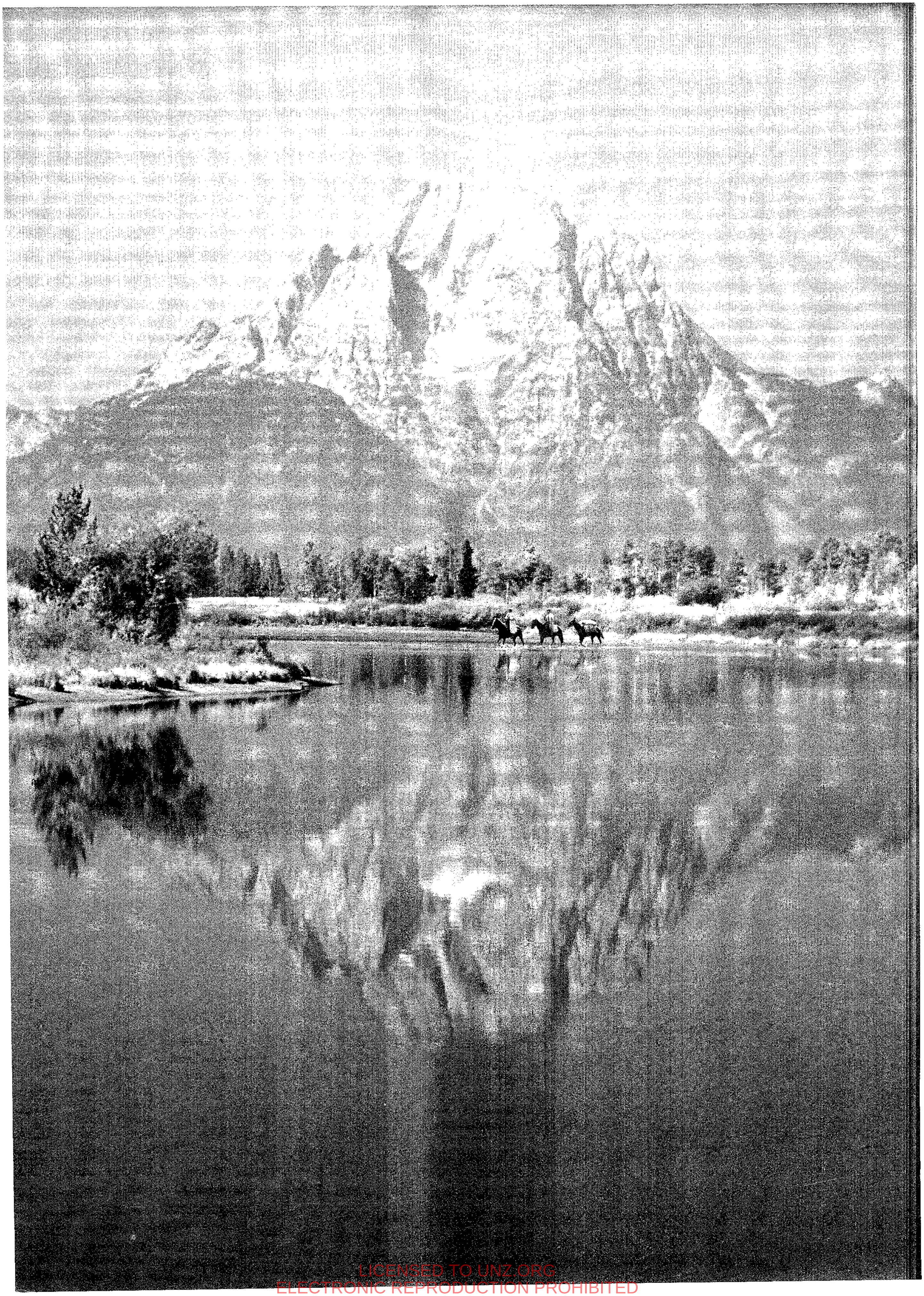

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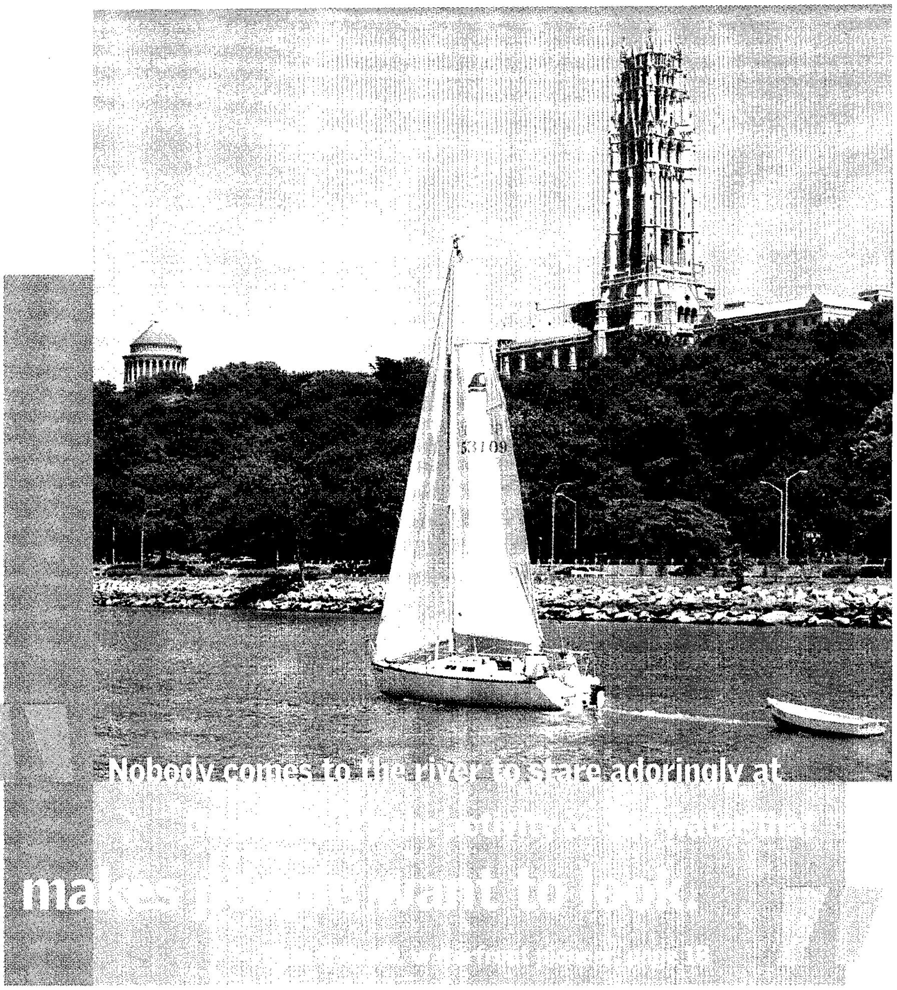

Nobody comes to the river to stare adoringly at
[illegible]
makes people want to look
[illegible]

18 Getting Wetter All the Time

By Joseph Giovannini

Ask New Yorkers where to pick up the PATH train and it's likely that we'll be able to come up with some semblance of the correct answer. But where to catch the ferry to Yankee Stadium? That's a whole different ballgame. Until recently, Manhattanites were isolated from the city's most spectacular natural asset: the water surrounding us. But now that the harbor is cleaner than ever—and developers are rushing to cash in on it—we're venturing out on the water in record numbers. Plus: David Amsden and Sara Cardace tackle fishing, frolicking, ferry rides, and countless other ways to have fun in the sun—and even get wet—without heading to the Hamptons.

26 Fashion Victims By Alex Williams

Last month's game of fashion editors' musical chairs started when *Glamour*-puss Bonnie Fuller—perhaps the hottest editrix in the business—was suddenly dismissed by Condé Nast mogul Si Newhouse. Before the music stopped, youthful, Princeton-educated Kate Betts was out of her dream job at *Harper's Bazaar,* replaced by brash, frizzy-haired, British Glenda Bailey, formerly of *Marie Claire.* A gossipy tale of the canny women who rule their rags-and-riches empires with velvet gloves—and fight with iron fists.

32 Good Cop, Bad Rap By Craig Horowitz

Brooklyn narcotics detective Zack Zahrey shot hoops with guys who weren't always saints off the court. When one of them was murdered, Zahrey was suddenly suspect. It took three years—and a lot of help from a felon who had every reason to lie—to make a case against him. It took a jury ten minutes to set him free. Now Zahrey is suing, in a case that challenges the increasingly dubious use of informants.

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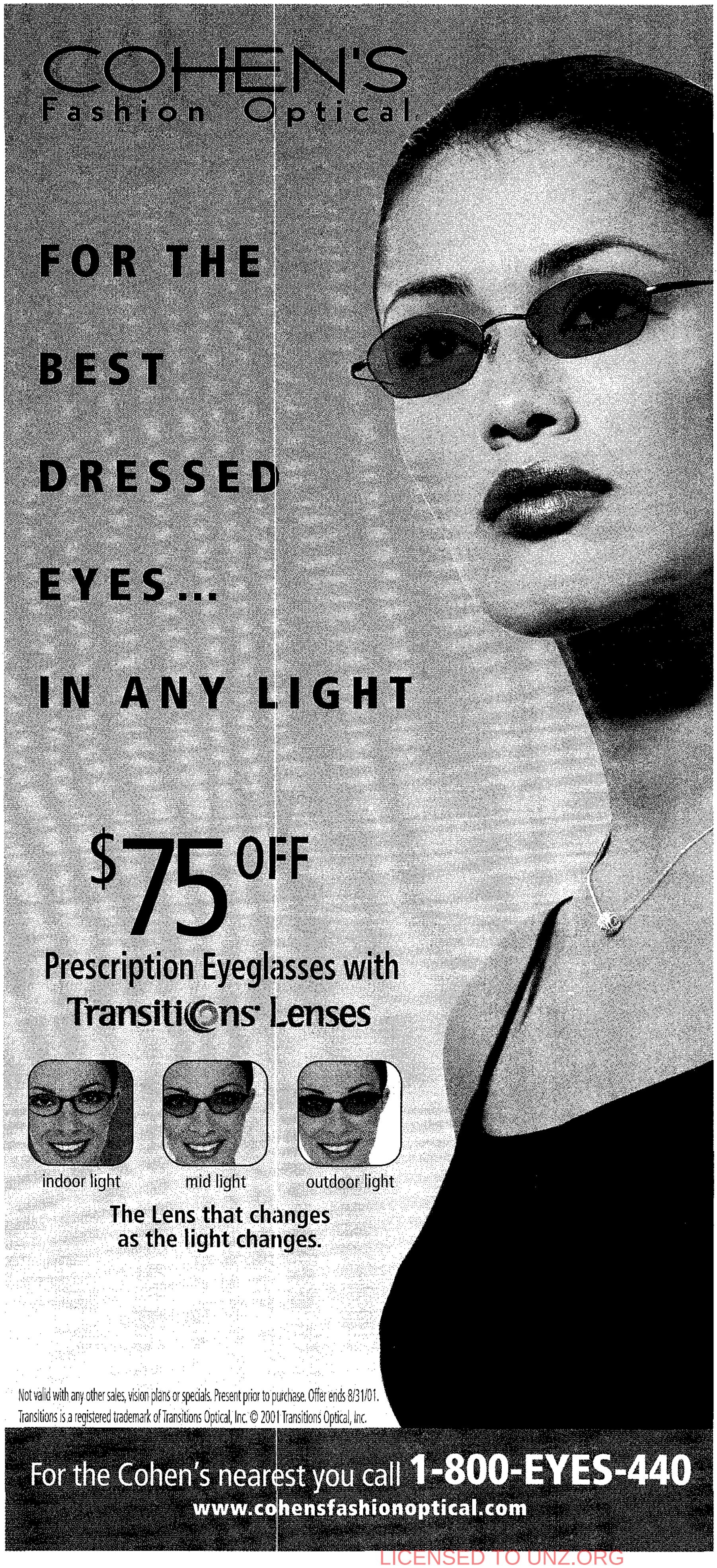
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Letters

> If people benefited personally from living near power plants, communities might be more willing to have them within their borders.
>
> —Paul Feiner

Working Up the Energy

Thank you for an excellent story about the lack of preparation in New York for power shortages ["Power Struggle," by Amanda Griscom, June 18]. Although it should be obvious that the best way to approach our shortage is to promote conservation and alternative energy, there is also a need for additional power plants. No one wants a power plant in his backyard. That's why New York State should provide incentives to localities that voluntarily accept plants. If people benefited personally from living near power plants, some communities might be more willing to have these facilities located within their borders.

Paul Feiner, GREENBURGH, N.Y.
TOWN SUPERVISOR

Having spoken at length to Amanda Griscom, I was disappointed that her article provided a one-sided view of the ten small, clean gas-turbine generators intended to help keep the lights on this summer. The New York Power Authority has met or exceeded all legal and regulatory requirements for the turbines. In dismissing an opposition lawsuit, Justice Lawrence Knipel of State Supreme Court, Brooklyn, said the plaintiffs "failed to demonstrate" that NYPA and other agencies "abused their discretion or vioated any rule of law." The Power Authorty is investing an additional $50 million n equipment that will make these natural-gas-fueled units the city's cleanest power plants. We will offset even the minimal emissions by reducing those at other city sources through a voluntary zero net emissions" program. As for need, the New York Independent System Operator had predicted a city power shortfall of about 400 megawatts without the turbines this summer; with them and other measures, it now sees a "razor-thin" margin.

Michael A. Petralia, WHITE PLAINS, N.Y.
SENIOR VICE-PRESIDENT, PUBLIC AND GOVERNMENTAL AFFAIRS
NEW YORK POWER AUTHORITY

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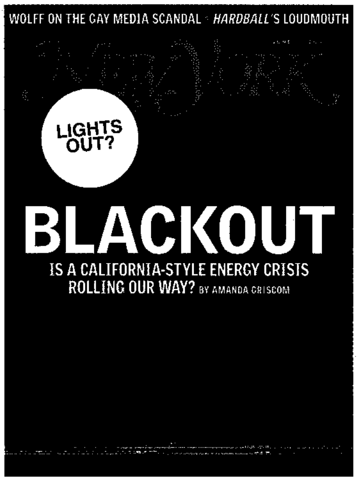
Your story fails to mention the efforts that Governor Pataki has implemented throughout the state, especially on Long Island, to head off rolling blackouts this summer and into the future. The governor's creation of the Long Island Power Authority and his directive to set aside $170 million for clean energy and new energy techniques will go a long way toward promoting the efficient use of electricity and investing in new technologies, including solar, wind, fuel cells, and geothermal. It should be pointed out, however, that energy efficiency alone will not keep the lights on. Additional generation in New York City and on Long Island is essential if we want to avoid blackouts in the region.

Richard M. Kessel, UNIONDALE, N.Y.
CHAIRMAN, LONG ISLAND POWER AUTHORITY


WOLFF ON THE GAY MEDIA SCANDAL · HARDBALL'S LOUDMOUTH
New York
LIGHTS OUT?
BLACKOUT
IS A CALIFORNIA-STYLE ENERGY CRISIS ROLLING OUR WAY? BY AMANDA GRISCOM

I appreciated writer Amanda Griscom's balanced presentation and non-panic-driven article. Having worked for 21 years as an engineer in the electric-production and -transmission departments of Con Ed's next-door neighbor Public Service Electric & Gas, I learned to appreciate that electric-usage prediction is hardly a precise science. NYPA's tongue-in-cheek insistence that a few 44-megawatt generators in a system that demands more than 10,000 megawatts will save the city verges on the scientifically ridiculous. NYPA's decision to locate these generators miles away from the big Manhattan load centers only worsens the heavily loaded power cables' burden. Nonetheless, recent history shows that panics do effect change. Does anyone remember what happened to all those Third World countries that ignored the Y2K crisis and saved billions of dollars?

Frank R. Dudis, MANHATTAN

Amanda Griscom's story on the looming energy "crisis" is troubling because it ignores one of the smoking guns that confirm this as a hoax: the closing of the enormous Waterside Con Ed plant immediately south of the United Nations to build luxury condos on the property. So much for the assertions that: (a) we need more power, and fast (really? then why not keep this plant on-line?); (b) it's hard to find places to build plants (we've got a spot already raring to go: It's immediately south of the U.N. and is already zoned for a power plant!); and (c) all the new plants need to be in poor neighborhoods because they're the only places where their infrastructure needs can be met. The mayor and others say the new plants will be more environmentally safe, but if that's true, then why are they *expanding* the very old Con Ed plant in Alphabet City (which is a Latino neighborhood) while closing the very old Con Ed plant in Murray Hill? Why not close them both? Maybe it's mere coincidence that one is in a rich 'hood and the other is in a poor 'hood.

Christopher X. Brodeur, MANHATTAN
GREEN PARTY CANDIDATE FOR MAYOR

CORRECTION In the June 18 issue's "Gotham: Real Estate" section, the asking price of a condo on 19 Beach Street was misreported. It was $2.095 million, not $2.95 million. ■

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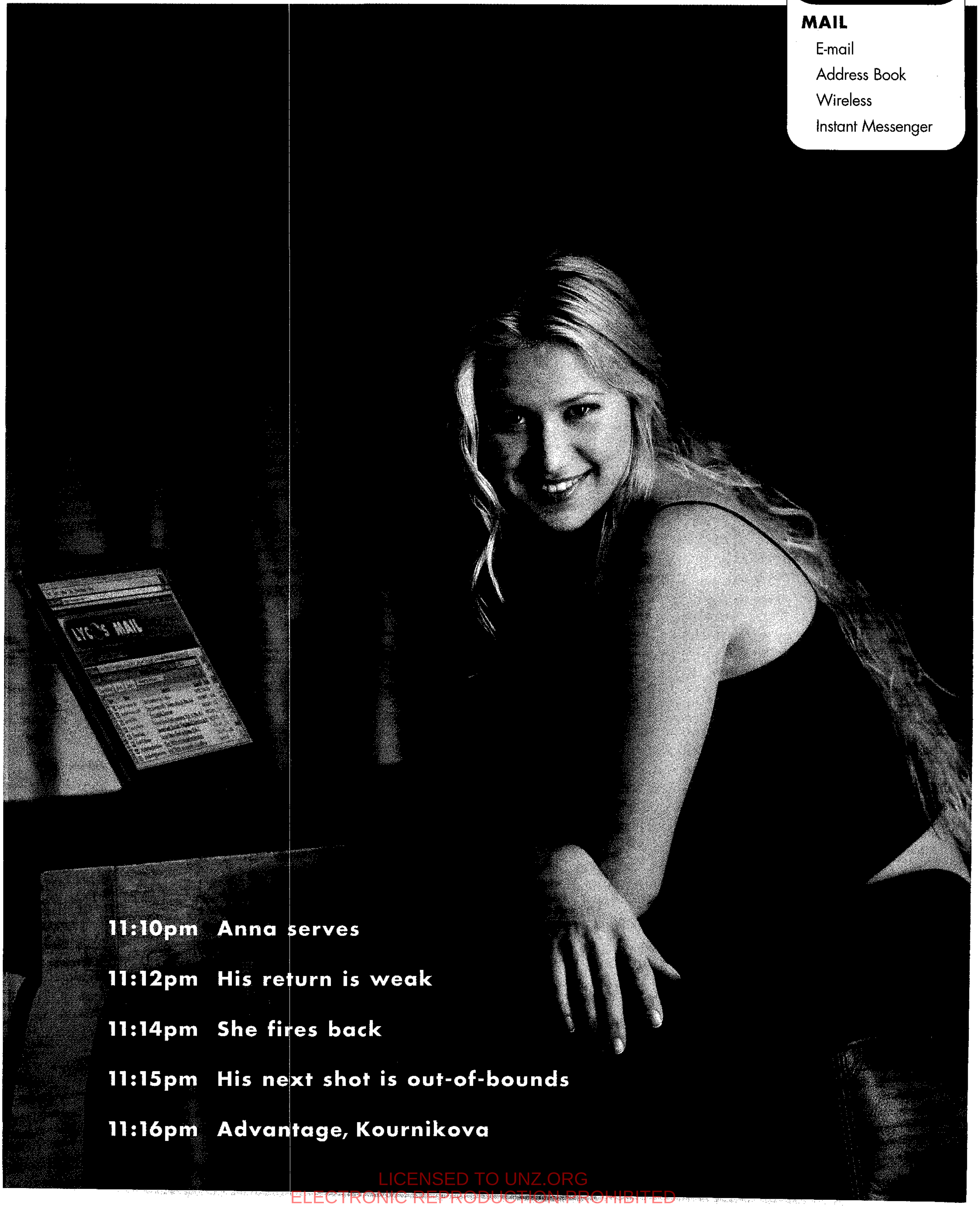

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11:14pm **She fires back**
11:15pm **His next shot is out-of-bounds**
11:16pm **Advantage, Kournikova**

Intelligencer

By Marc S. Malkin

Is Meg Ryan Back in the Crowe's Nest?

Russell Crowe and **Meg Ryan** just keep us guessing. The two—who split in December after a whirlwind six-month romance that started on the set of *Proof of Life*—were spotted making a midnight trip to Crowe's room at the Mercer Hotel last week. "They got out of a Suburban," reports our spy, "and headed straight for the elevators." Curiously enough, Ryan wasn't with Crowe at the wrap party for the Oscar-winner's *A Beautiful Mind* at Lot 61 a few nights before. Crowe spent most of the time sipping his imported Melbourne Bitter beer (cases of the Aussie brew, not available in the U.S., were always on hand during the filming of the movie) but did make a speech thanking cast and crew for their work. No one seemed too thankful for the female comedian Crowe personally hired for the night. One guest actually left with her preteen daughter after the jokes got to be too raunchy. "She pretty much bombed," says a partygoer. "It was really inappropriate."

Joan Collins: Charity Begins at Home

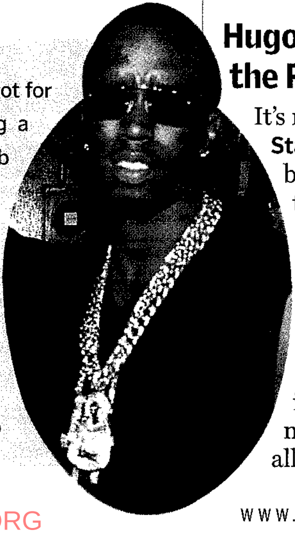
Somebody needs to tell **Joan Collins** that *Dynasty* was canceled in 1989 and it's time to drop the Alexis Carrington Colby act. Collins recently agreed to attend Christian Dior's party for its new men's fragrance, Higher, after event planners promised her some free designer goodies. However, only hours before the bash, Dior's people got a call from Collins's assistant, **Stella Wilson**, warning them not to look for her boss because she had been rather underwhelmed by the $350 saddle bag stuffed with about $600 worth of beauty products. "Joan was told she'd be getting the bag, but then Wilson said, 'This wasn't what Joan had in mind, so she won't be joining you tonight,' " our snitch reports. When we reached Wilson she at first explained that Collins was miffed because she had thought she would get to pick something out herself—from a catalogue. Then Wilson called back to re-explain that Collins didn't have the time to go, so she returned the bag. Meanwhile, **Moby** and **Jet Li** arrived promptly. Moby asked Dior to make a donation to Human Rights Watch in return for his appearance, while Li requested that a check be sent to the Children's Organ Transplant Association.

Annie Get Your Coupons

No doubt 39-year-old actress **Crystal Bernard** can afford most anything she wants, considering she's worked in Hollywood since she was 17 (TV's *Happy Days*, *It's a Living*, and, most famously, *Wings*), but that doesn't mean she can't appreciate a good bargain. "I was at Duane Reade buying a box of Luna Bars and a clerk said, 'You could've saved $6 if you had a Duane Reade card,' " Bernard, who recently replaced **Reba McEntire** in Broadway's *Annie Get Your Gun*, told us. "I said, 'Give me that sucker.' Now I have a Duane Reade discount card." But the strongest evidence that this Texas native is still a little bit country is that she refuses to splurge on shoes. "I was going to do the *Today* show, but I didn't have time to get some black shoes, so I said to an assistant, 'Could you get me some black shoes?' " Bernard recalls. "And she said, 'Should I go to Gucci?' and I was like, 'Go to Payless.' "

Puff Daddy's Sunken Treasure

If only **Sean "Puffy" Combs** had been wearing a Timex during his recent cover shoot for the September issue of *Details*. Instead, the hip-hop impresario was packing a $150,000 diamond-encrusted watch, and when he hopped into a water-filled bathtub for a shot, he neglected to take it off. Guards handling the insured $750,000 worth of jewels loaned for the shoot didn't realize what had happened until it was already fully submerged. But according to our spy, neither Combs nor anyone in his entourage—which included a personal chef, stylist, assistant, manager, creative director, at least two bodyguards, two members of the band **Total**, and random friends—flinched. One even told the guards not "to alarm Puffy. It's already wet, just let him keep it on." They immediately demanded the watch, but it was too late. The timepiece wasn't tickin' and was overnighted to a jeweler for repair. Also in the tub was a topless **Emma Heming**, Combs's rumored-to-be new girlfriend.

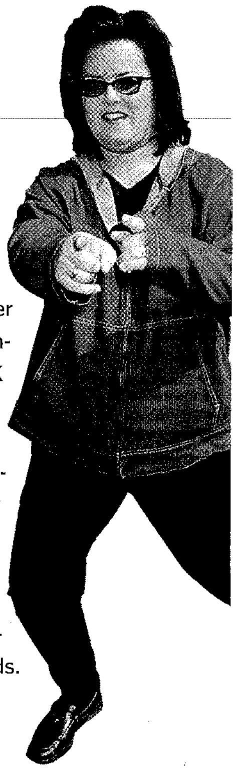


Hugo Boss Sticks to the Party Line

It's no secret that **Marty Staff**, the 50-year-old bleached-blond, tattooed president of Hugo Boss USA, loves a good party. In fact, the Hugo Boss flagship store has already hosted eighteen events since it opened just two months ago. But are all the good times

hotographs: from top, Paul Fenton/Shooting Star; Dan MacMedan/Image Direct; Patrick McMullan.

worth the trouble, not to mention the money? At the most recent fête, for artist **Jeff Koons**, a would-be shoplifter tried to make off with a $25,000 crocodile coat. "Our security team caught the thief very quickly," a Boss rep tells us. "They dealt with him, and no charges were pressed." At the same shindig, a $1,595 backgammon set was damaged after someone spilled vodka on it. And that's not all. The ground floor's pristine white limestone tiles have had to be refinished many times for "several thousands of dollars," the rep said, after being stained by olives, cigarettes, and even rose petals that were showered onto revelers one night. Staff doesn't seem to care, though. At yet another party, he proclaimed, "I am obsessed with making these events fun and crazy and different."

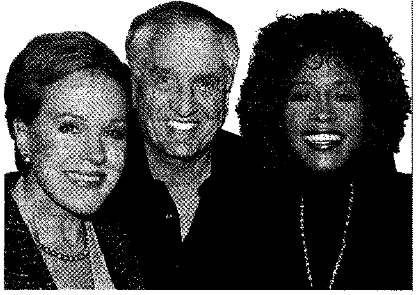


Rosie's Staff Tackles Weighty Issues

While it's unlikely that **Rosie O'Donnell** will be putting out a swimsuit issue of her new magazine, *Rosie,* that doesn't mean she wouldn't like to have a more beach-friendly figure. Since April, O'Donnell, members of her staff, publicists from PMK (the P.R. firm that reps the talk-show titan), and other industry types have been corralling around a conference-room table every Wednesday at O'Donnell's 30 Rockefeller Center offices for hour-long Weight Watchers meetings, which include the requisite weigh-in. One staff member—who has lost almost twenty pounds—reports, "Put Rosie in a room with her comedy writers and a bunch of women who have food issues, and of course it's going to be very funny." O'Donnell's not around for the group's summer session (she's spending her hiatus at her home in Miami), but she calls in via speakerphone and has meetings scheduled until Christmas. The group's total weight loss so far: 350 pounds.

Andrews, Houston Duet Together

Julie Andrews hasn't sung in public since her vocal cords were severely damaged during a 1997 operation to remove a cyst. But that didn't stop her from dueting with **Whitney Houston** on the set of *The Princess Diaries,* a Houston-produced film starring Andrews as a European queen who discovers she has an American granddaughter. The two sang "Happy Birthday" to director **Garry Marshall.** "How many directors get that?" Marshall bragged to us. "**Oliver Stone** probably has men with guns singing, **Steven Spielberg** has robots doing it, and **Barry Levinson** has bundled-up people from Baltimore singing. Forget that. I got Julie and Whitney." Actually, we're beginning to think Marshall may be a bit obsessed with Ms. Andrews. Not only did he see her eleven times on Broadway in *My Fair Lady* in the fifties, but he and his wife now live in the Los Angeles house that Andrews and her husband, **Blake Edwards**, lived in while she was making *Mary Poppins.*



Leonardo DiCaprio's Tale of the Tape

Does **Leonardo DiCaprio** still hold the same sway over his prepubescent female fans as he did during the height of *Titanic* mania? If so, we may soon see legions of Acutane-addled teens putting tape in their hair. Last week, DiCaprio and his girlfriend, Brazilian bombshell **Gisele Bundchen**, were spotted rummaging through a sales bin full of discounted hats at Urban Outfitters in SoHo. No big deal, until DiCaprio started to undo his ponytail in order to try on a few. "His hair was duct-taped into a ponytail!" our spy reports. "He started pulling at the tape and ripping it out of his head. It was gross."

NO NEWS IS BAD NEWS: Unless you're flying East Hampton Airlines, you can forget about finding the *Wall Street Journal* in Wainscott on Monday mornings. The airline buys up all the *Journals* at the local Hess station to distribute on its flights. Hess employees have asked East Hampton Airlines' **Cindy Herbst** to leave at least a few copies, but she says it's not her problem: "If the items are for sale, I should be able to buy them."

With Catherine Townsend and Aric Chen.

Damien Hirst Has a Cow

Damien Hirst is destined to be one of the greatest artists of al time—or at least that's what he seems to think. The English bac boy made this abundantly clear outside a party at the forty-ninth annual Venice Biennale honoring Brazilian artists **Ernest Neto** and **Vik Muniz.** According to our spy, the affair was s jam-packed that many attendees—including Hirst—had troubl getting in. Of course, Hirst is not one to be left out of a good party. In front of a crowd of onlookers, the artist engaged in a heated exchange with the doorman, finally proclaiming, "I'm Damie Hirst. I'm the next Picasso!" A rep for Neto insists that the Picasso comment came not from Hirst, but from one of his friend who, for some unknown reason, was pretending to be Hirs throughout the evening. Hirst eventually did get into the part to celebrate with Neto but, oddly enough, Muniz was amon dozens of people who were turned away.

Photographs: from top, Gilbert Flores/Celebrity Photo; Zuma Press/Newscom; courtesy of Disne

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The city of envy, office work, and hustle—Christopher Morley

GOTHAM

G SPOTS
THIS WEEK IN NYC

Peter Gatien's deportation case: O Canada—revenge at last for Jim Carrey.

***Rocky,* the musical:** Finally, the Broadway vehicle Tony Danza has been looking for.

Roger Clinton accused of taking money from the Gambino family: They're making a movie about Roger called *The Dumbbrother.*

New York City announces it will start towing diplomats' cars that have more than $230 worth of parking tickets: Leading to a series of spy-plane-like international incidents at the car pound.

Robert Iler, mugger: What's worse, the people he robbed called his performance stiff and unconvincing.

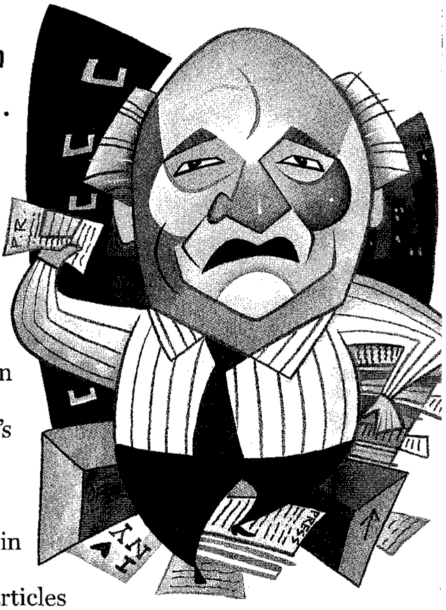
Yankees and Mets ask the governor for $300 million in highway and subway improvements: Of course, they could always use the cash for two more pitchers and a shortstop.

Joe Torre picks seven Yankees for All-Star team: Well, it beats learning new players' names.

GUY NICOLUCCI

The P.R. Auteur

Look closely at the arc of modern culture in the last 40 years or so, and you'll detect . . . the Mark of Zarem! By Ian Spiegelman



'Nobody knows what I do," Bobby Zarem lies: Of course, anyone who moves in the entertainment business or in New York society or in journalism circles knows what Bobby Zarem does. He's legendary for playing key roles in such flack hall-of-fame triumphs as the selling of *Saturday Night Fever, Tommy,* and *Dances With Wolves,* not to mention—*he* says—creating the famed I ♥ NEW YORK campaign. He believes himself to be no less an auteur than some of the directors he's shilled for. And he has a lack-of-respect complex that's somewhere between Rodney Dangerfield's and King Lear's. "They've never had anything to compare me to," he says. "Just the assholes of the world, the handlers."

After nearly four decades working the press, and a tough year in which his obit has been prepared more than once, Zarem, 64, is sitting down to write his life story. Unfortunately, he's having trouble recalling the name of every jerk—his own terms are more colorful—he's ever traded blows with. Which explains the mountain of press clippings and pitch letters he had sent to his office in dozens of cardboard boxes. He's been poring over them for the past six weeks. "It's back-breaking labor," he complains. "I'm dyslexic. I can only read about five pages in an hour."

Digging through articles about *Saturday Night Fever,* he is reminded of his showdown with Paramount's head of marketing. "He was trying to stop me from getting color pictures to the magazines!" Zarem recalls. "The studio thought they were going to get a couple weeks of business from high-school kids before the movie was ridiculed out of existence. I shoved the guy onto his couch, ran down the hall to the stills department, grabbed six pictures, and ran out of the building. After that," he adds, savoring the memory, "I was physically barred from Paramount."

When Jann Wenner was leaning against a *Rolling Stone* cover on *The China Syndrome,* Zarem says, "I yelled my head off. I said, 'This is *my* reputation, and you know I'm not going to get fucked.' " Wenner caved.

Zarem is proudest of his pitch letters, personal analyses of the films he works on intended to make journalists see a project through his eyes. Vincent Canby's reviews, Zarem insists, often mirrored the handwritten pitches, "concept for concept, expression for expression."

Finally, lost in his reveries at the end of a long day of reminiscing, the P.R. auteur uncovers a repressed memory. "I'm the guy who kept it out of 'Page Six' that [name withheld] was giving head to [name withheld] under the table at Elaine's," he says. "Are we still on? Oh, shit! Oh, God that sucks! Maybe I *shouldn't* do a book."

Photographs: from top, Francis M. Roberts; Robin Platzer/Twin Images. Illustration by Robert DeMichiel

Drugs

GHBusted

The party drug GHB is so deadly it made private ambulances a fixture in New York ightlife and led clubbers to lub overdose collapses "the HB drop." But the first ajor East Coast bust took lace not in an of-the-oment dance club in anhattan but in a non-escript office building in ong Island City.

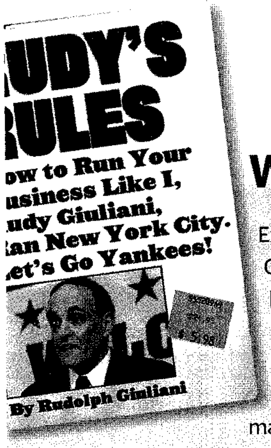
Through two Websites, nvigorating.com and uyverve.com, four people, ncluding two principals of a ueens company, allegedly old GHB and a related hemical, GBL, over the nternet under innocuous rand names like Verve and erve 5.0 that were billed as leep aids and muscle relax-rs, according to an indict-ent obtained by *New York* agazine. Filed in federal ourt, the twelve-count ndictment charges Scott Ansaldi, John Goetz, Claudine Dematos, and Rodney Dean Gates with conspiracy to distribute controlled substances, money-laundering conspiracy, and related crimes.

Used in the eighties by body builders looking to retain muscle mass, GHB became popular in the early nineties with clubbers who called the drug "liquid ecstasy." Though the drug can provide an ecstatic high, it can also induce unconsciousness, and the difference between safe and dangerous doses is very difficult to measure. GHB was declared unsafe to market by the FDA in 1990, but it was only in 2000, after it was used in a number of date rapes, that the drug was made a Schedule I substance along with heroin and cocaine. In New York State, possession became a crime only in February.

Partly because both GHB and GBL have legitimate uses as circuit-board cleaners—and because they're colorless and odorless—law enforcement has had a tough time reducing their availability. In the fall of 1999, *New York* was able to purchase a two-ounce bottle of a similar product called GHgold from the Queens company for an article about the availability of the drugs on the Internet.

Now the boldness of some dealers will make them easier to prosecute. "A case like this really is only the beginning," says former New York special narcotics prosecutor Robert Silbering. "But you'll be seeing more and more cases like this as synthetic drugs become more popular." ETHAN BROWN

Who Moved My Squeegee Man?


UDY'S
ULES
ow to Run Your
usiness Like I,
udy Giuliani,
an New York City.
et's Go Yankees!
By Rudolph Giuliani

Excerpts from Rudolph Giuliani's forthcoming book on management, tentatively titled *Rudy's Rules*, to be published by Talk Miramax Books next spring.

"There is no such thing as a stupid question. I ean, obviously. I can't believe you'd have the gall ask that."

"ife is like the game of baseball: You can only real-play it in a $1 billion stadium on the West Side ith a retractable roof."

"ule with an iron fist (and, one night a year, a lvet slip)."

"f you don't have anything nice to say, make sure you speak clearly into the microphone."

"If it ain't broke, blame it on Dinkins anyway."

"People who live in glass houses shouldn't own ferrets."

"Don't sweat the small stuff. And it's ludicrous to consider anything small in light of James Q. Wilson and George L. Kelling's 'Broken Windows' theory of policing."

"Call Raoul first thing Friday morning about the writ of certiorari."

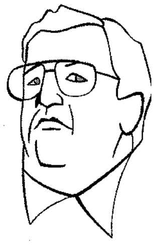
"When all else fails, get a new chancellor."

"Never pander. Except to Orthodox Jews, Catholics, police officers, and Staten Islanders."

MODERNHUMORIST.COM

THE BIG QUESTION

***The Sopranos'* Robert Iler was arrested for an alleged mugging. What would Tony do?**



Dominic Barbara, celebrity lawyer: "I've represented some Mafia families, and most want their children to be doctors and lawyers. Tony would be very upset and think it's time for military school. Since I'm trying out for a part on the show, I'm offering to represent him for free."

Bruce Jay Friedman, author: "He'd say, 'What are you bothering me with $40? I don't wipe my ass with $40.' "

Willa Ford, pop star: "After letting him sweat it out in jail, he'd bail him out and let Carmela deal with it."

Jerry Capeci, ganglandnews.com: "He'd slap him with the back of the hand for committing such a low-class robbery, and then he'd come back across with the open hand and say, 'And that's for the next time you do it, you jerk.' "

Jaid Barrymore, actress-author-stripper-mom: "Tony would want to give him a whack for each dollar, but Carmela would kill him. So he'd make him earn $40 doing menial tasks and stick him in therapy."

Peter Maas, author, *Underboss, The Valachi Papers:* "He's going to go bananas, and he should ask himself why."

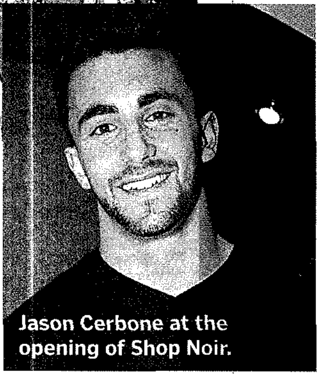
JADA YUAN

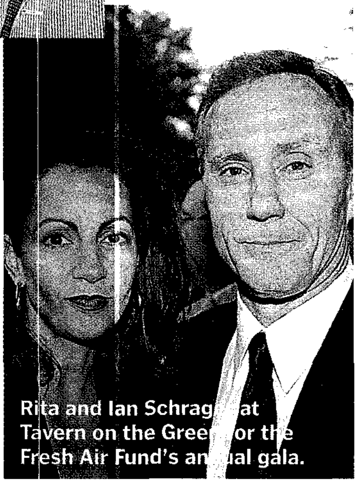
otographs: top, Pak Fung Wong; bottom, AP Wide World. Illustrations by Jessica Kasper

Scene

Sonia and Nathalie Rykiel at the New Historical Soc presentation of Son Rykiel's fall 2001 collection.

Bradley Whitford, Rubin "Hurricane" Carter, and Mike Wallace at Jamie Alter and Michael Lynton's party for the Center for Wrongful Conviction.


Jason Cerbone at the opening of Shop Noir.


Rita and Ian Schrag at Tavern on the Gree or the Fresh Air Fund's an ual gala.

Veronica Webb and Zoë Cassavetes at Mercer Kitchen for the launch of the Michael Jordan Palm Series.

uglas and Duff at the enix House benefit.

M ethod os an- rships.

Nicole Miller and Nina Tower at Sunset Beach for Samba et Soleil, a benefit for Volunteers of America.

Karen Elson, Erin O'Connor, and Maggie Rizer at Cipriani for Casino, a benefit to support DIFFA.

Lawn Darts

Vans chauffeured guests from the driveway to the lawn at the Sagaponack home of Goldman Sachs vice-chairman **Bob Hurst,** the site of the first annual Hamptons benefit for Phoenix House on June 30. The comedy community was well represented by **Caroline Hirsch,** *Late Night With Conan O'Brien* producer **Jeff Ross,** and former *Letterman* producer **Robert Morton,** who is now co-producing *The Downer Channel* with **Steve Martin.** Conversation centered on the baby shower that Ross was throwing for Morton, complete with pink cigars. Scheduled for last weekend, it was virtually all boys, with **Martha Stewart** the only woman on the list. In the meantime, Morton and mother-to-be have yet to se a date. "When are you goin to marry her?" asked Court TV chairman **Henry Schleiff.** "McVeigh was faster to go." After **Abe Rosenthal** and wife **Shirley Lord** greeted Phoenix House president **Dr. Mitchell Rosenthal,** the veteran *Times*man explained, "He's done wonderful things for this country; he's no relation, unfortunately." Following a moving speech by a recovered addict, most of the crowd hit the dance floor. "Isn't this pretty," exclaimed **Lucy Sykes.** "The tent, the lights. I've been to so many benefits, but they're usually black-tie—never ones where you're allowed to wear a cute dress!" BETH LANDMAN KEI

Photographs by Patrick McMullan

Big Deals

Upper East Side

350 East 72nd Street

3-bed, 3-bath, 2,000-square-foot condo. Ask: $2.4 million. Sell: $2.13 million. Four months on market.

"In the listing, I called it 'Shhh, I've got a secret,'" says William B. May's Penny Pear. She meant that the property was an undiscovered gem—it's a spacious combination of two apartments—but the real secret was a skeleton in the closet: One of the two sellers had declared bankruptcy, and creditors had placed several liens on the apartment that needed to be paid off. In a rare display of New York cooperation and goodwill, buyer, sellers, broker, and four lawyers worked together to make the sale, and the buyers finally got their new home. "There were ten people at the closing," reports Pear. "Everybody was happy."

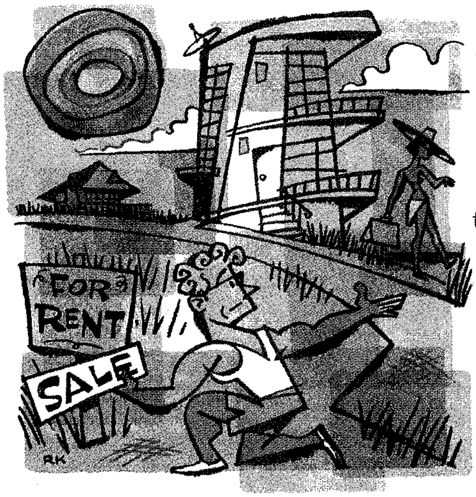
Upper West Side

225 Central Park West

3-bed, 3-bath, 2,000-square-foot co-op. Ask: $2.5 million. Sell: $2.375 million. Maintenance: $2,500. Four weeks on market.

Thirty years ago, this apartment's buyers moved from the Upper West Side to Long Island, so they could raise their children in wholesome suburbia. Once the kids grew up and moved away, however, the empty-nesters couldn't wait to wing their way back to the city. "This apartment is three blocks away from their old building," reports Charles Greenthal Residential Sales broker Terri Stone. They wanted to come back to the culture." They've also got two extra bedrooms, so the kids can stop by the nest anytime. EMILY GITTER

The Sellout Crowd



As the Hamptons summer-rental market grinds to a halt, frustrated owners are opting to take the money and run.

After three $60,000-plus summer-rental deals fell through on his five-bedroom house in East Hampton, artist and Elizabeth Arden hairstylist Trevor Hunter finally gave up. "My psychic told me I'd have it rented by May," he says now. "I should have gotten a second opinion. We're being undercut by people who are bottom-fishing." Like many in his situation, Hunter has put his home up for sale (price: about $1 million) because he can't find a summer tenant willing to pay his price.

As Wall Street continues to sustain its bad case of the yips, Manhattanites are turning jittery themselves. The high-end summer-rental market has slowed to a crawl so pathetic that many East End homeowners, like Hunter, have decided to give up on rental income and cash out. "Summer homes usually rent for 5 to 7 percent of their market value, which will cover the mortgage plus an additional income," explains Dayton Halstead's Diane Saatchi. "When a house doesn't rent . . . the most practical option is selling the property and reinvesting somewhere else."

One Hamptons broker, who asked for anonymity, put her own recently purchased three-bedroom Bridgehampton house with heated pool on the market for about $900,000—after it seemed unlikely to rent for the summer at $40,000. "A lot of people who bought in the last year or two are sitting on their homes this summer," she says. "These same people are most likely the renters of yesteryear and invested with the intention that the house would pay for itself."

But those owners are now finding out an ugly truth: The sales market is nearly as glutted these days as the rental market is. After all, if people won't drop $60,000 for a summer rental, they're not likely to spend twenty times that to buy. (In Hampton Estates, in Southampton, at least three properties have had their asking prices cut by $1 million in the past year.) Furthermore, the economy's looking just as dicey to buyers as it is to renters. Where's that unnamed broker putting her profits when her house does sell? "Anywhere but the stock market." MORGAN GOLDBERG

Diva Power

Newfound Respect

You know it's a tenant's market (see story above) when someone who last year reportedly couldn't find a place, on account of a bad credit reputation, gets approved for a $65,000 two-week rental. Then again, celebrities are different from you and me: The tenant in question is **Aretha Franklin**, and the owner is hotelier Ricky Hilton, who presumably knows something about getting guests to pay up. That hefty price brings access to an ocean beach and a private three-acre lawn patrolled by 24-hour guards—security measures surely appreciated by her Fordune neighbors, such as Anna Murdoch and Millennium Partners honcho Chris Jeffries. (Pat Petrillo at Sotheby's brokered the deal but was unavailable for comment.) Even considering the mushy market, though, Ms. Franklin's royal status certainly helped her case: Doesn't the Queen of Soul deserve a palace? M.G.

Photograph: Robin Platzer/Twin Images. Illustration by Robert Kopecky.

Yvonne M. Durant CITYSIDE

Tales Out of School

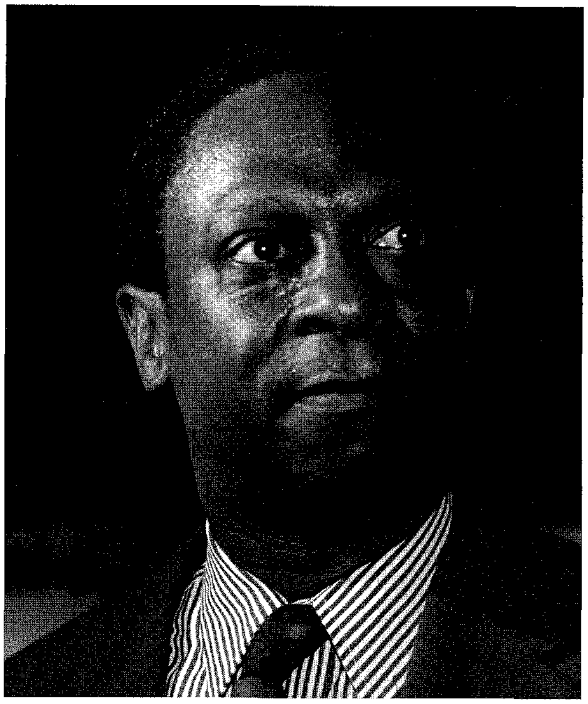
Harlem-bred, Harvard-educated Irving Hamer—the only African-American on the school board—is an unpredictable loner. But a vote this spring made him everybody's favorite target.

CARL MCCALL CALLED HIM CRAZY. BOB Herbert of the New York *Times* called him naïve and possibly anti-Semitic. In the *Post*, Jack Newfield accused him of grandstanding—looking for attention, not looking after the kids.

The de-privatization of Irving Hamer's life began when Board of Education president William C. Thompson stepped down in the spring to run for comptroller. Hamer calls himself a deeply private man, but since then, Manhattan's representative to the Board of Education has been the subject of steady scrutiny, most of it unflattering. A Harlem-bred, Harvard-minted educator and entrepreneur, Hamer drew first fire in April, when he switched his vote at the last minute and put Mayor Giuliani's appointee, Ninfa Segarra, in the board president's seat.

Recently, the papers reported that the city had canceled plans to buy materials produced by a Web-based test-preparation service called TestU because Hamer, who has spearheaded the Board of Education's Internet initiatives, was, until November, vice-chairman of the company. After nearly fourteen months, the city has still not completed its investigation into Hamer's role in that deal. And then came the report that Hamer is considering an appointment to the faculty of Teachers College at Columbia University, news of which inspired more catcalls because of the school's longstanding role as a tender of teachers to the city's public schools.

But it was his vote for Segarra--historically his nemesis (she favors the mayor's agenda of privatization, he does not; she would vote to dissolve the board, he would not) that pegged him in his critics' minds as a political pawn—if not turncoat. Within days of his vote, Manhattan borough president C. Virginia Fields (who appointed him in June 1998) had called on him to resign; Hamer demurred. The *Daily News* wondered whether the vote was payback for help Segarra had given Hamer when his 18-year-old son, Tor, was arrested after a January 24 fight in a subway car. On the op-ed page of the *Times*, columnist Bob Herbert quoted Hamer saying that one of the reasons he'd switched his vote was that he wanted "some measure of diversity in the leadership of the system." Segarra is Hispanic; the candidate Hamer had previously supported was teachers' union head Sandra Lerner, who is Jewish. "If he deep-sixed his own principles even in part because of Dr. Lerner's ethnic background," Herbert wrote, "it is time he considered excusing himself from his seat on the board."



Turncoat? After Hamer voted to make Ninfa Segarra the school-board president, the calls went out for him to resign.

Hamer, noting that he and Segarra are the only board members whose kids actually attend public schools, says he still doesn't get all the fuss about the vote. He says he asked for $200 million out of the city's budget surplus for his pet projects, including improvements for low-performing schools, beefing up bilingual education, and universal Internet access in every school. Segarra's closeness to the mayor, he argued, improved his chances of seeing any of that money: "I took a tiny window of opportunity to get something done on behalf of the children."

Hamer testily denounces Herbert's thinly veiled charge of anti-Semitism. ("Anti-apartheid? Yes. Anti-Semitic? No.") But Segarra's defense of the vote is rich in racial overtones. Claiming she shares "a special bond" with Hamer, Segarra says, "We're both of color, and the children in the city school system look like us and talk like us." Her call to the police for information on the night of Tor Hamer's arrest, she adds, "was a mom helping a dad, that's all it was."

Fields concedes there's nothing to do about Hamer before his term expires next June, though she's made it clear that she won't reappoint him. Even so, she credits Hamer with some important contributions, especially in technology.

IRVING SPEARE HAMER JR. GREW UP ON 149TH Street in Harlem, his mother the daughter of a preacher and his father a 1924 college graduate with a degree in mathematics. His father's degree didn't open doors to a lucrative career; instead, he labored as a porter, a redcap at what was then Idlewild airport, and a truck driver. "Poverty broke up the family," Hamer says. (At 60, his father finally landed a job as an analyst in the credit department of Diner's Club.)

Photograph by Frances M. Roberts

Hamer attended public schools and then Ottawa University in Kansas, followed by Harvard, where he earned a master's degree in educational administration and a doctorate in learning environments and social policy. In the late sixties, Hamer was a co-founder of the Street Academy group of storefront, community-based alternative schools modeled on the Freedom Schools of the Deep South, where he'd spent some time. It offered classes to dropouts, addicts, and other public-school students in trouble.

In 1986, Hamer became the state's deputy commissioner of Education for comprehensive school-improvement planning in New York City. One of his initiatives, recalls Adelaide Sanford, a vice-chancellor of the state Board of Regents, was the creation of "Principal Centers," where, "for the first time, school principals had an opportunity to come together and collaborate." While working for the state Education Department, Hamer also co-wrote a controversial handbook describing purported differences in learning styles between white and black students. Before his appointment to the city Board of Education, Hamer was executive vice-president of Simon & Schuster's secondary-education group, where, according to Sanford, he helped introduce diversity into social-studies books.

Hamer's goals for the city's public schools are to integrate technology into instruction, improve and expand bilingual education and English-as-a-second-language programs, and deal aggressively with low-performing schools. His eyes visibly brighten when he talks about the tech initiative and the twenty private corporations bidding to be partners in the deal. He left TestU he says, to avoid the appearance of a conflict of interest with the initiative.

"We had nothing to offer New York City when he was with us," protests Yaron Eitan, chairman of TestU. "The Board of Ed doesn't pay him much; the guy can't work? What do they want—all millionaires on the board?"

"HE'S VERY PROTECTIVE AND VERY PRIVATE, and he never shows hurt," says his sister, Bob (née Barbara). One of Hamer's best friends, Frederick Dunn, who runs he education department at a public employees' union, spoke about their work together in the seventies assisting dropouts, push-outs, fall-outs, and hame-outs."

"He struck me as a Renaissance man because of his varied interests," ays Hugh Butts, a psychoanalyst who has known *(Continued on page 101)*

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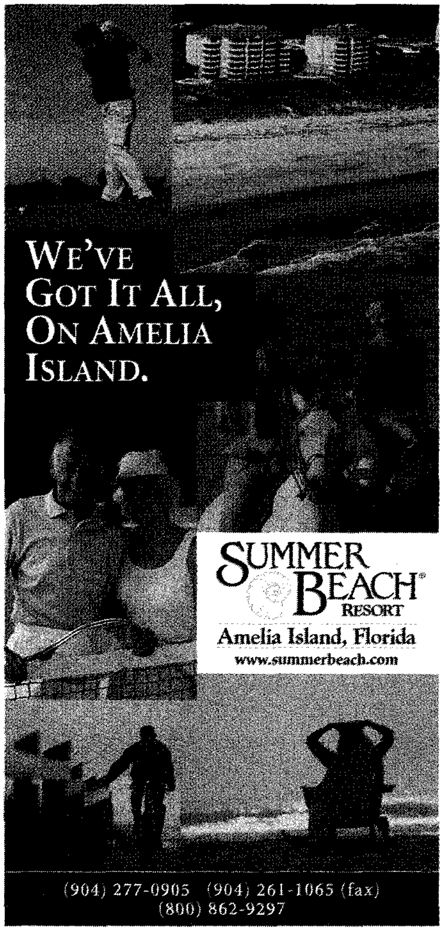
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Michael Wolff THIS MEDIA LIFE

Culture Is Not a Store!

... and other laments of the newly ascendant European anti-globalization protesters, who will—stay tuned—rock Dubya's world starting next week.

WE WERE AWAKENED AT MIDDAY, AFTER A night flight from JFK, by drumming and clapping and lots of festive noise outside our hotel room overlooking Barcelona's most fashionable street.

"The feast of Saint Joan," said Alison, my knowledgeable wife, throwing back the shutters.

Thousands of people snaked back as far as you could see.

"Possibly it's Midsummer's Eve," she reconsidered.

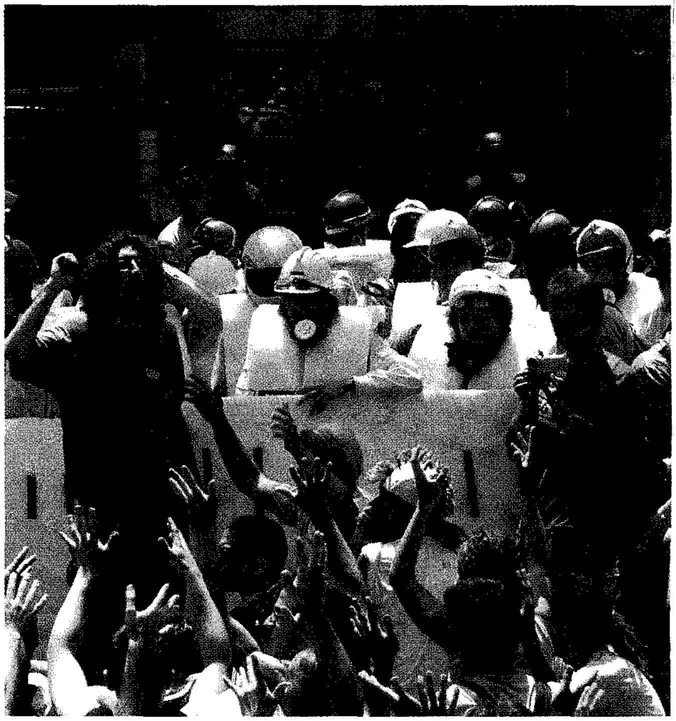
It was Mardi Gras–ish, a summer carnival, rousing and celebratory, with mass dancing in the streets. Colorful banners were draped across the front lines of the successive waves of revelers. GLOBALIZATION = OUR BLOOD, read one banner.

"Oh," Alison said. "The World Bank was going to have a meeting here this week, but they canceled it because they were afraid of demonstrations."

Partly it was the place, Passeig de Gràcia, with its signature Antoni Gaudí buildings, which our hotel looked out upon, that gave the demonstration a different tone from any I've ever been seen. Passeig de Gràcia is an international shopping avenue, a designer boulevard. This is the neighborhood of Chanel, Armani, Calvin, Gucci, Caroline Herrera, Ermenegildo Zegna, and friends. After ten years of Catalan economic expansion, the street had achieved Madison Avenue stature. This background made the demonstration and demonstrators seem very stylish and chic.

And yet—and not really at odds with the chicness and the festive tone—on each side of the boulevard, almost as a sight gag, a slapstick thing, there were matter-of-fact young men clubbing down the plate-glass storefronts of the designer boutiques. I could see how difficult it is to break shatterproof glass. You have to pierce it first with your bat or tire iron or truncheon and then pull it from the inside out, producing not shards but uniform chunks (baby-fist-size and sea-greenish). The merry glass breakers were followed by other energetic young people with spray-paint cans producing carefully composed and rendered graffiti.

As we watched the scene from the balcony of our expensive hotel room, there was that moment—the time-standing-still moment—in which we waited for the festive aspect of the demonstration to dissolve, American-style, into mayhem and madness (switch to handheld camera). But that didn't happen here. Rather, the festivities proceeded in a seemingly good-natured manner as the windows of the Passeig de Gràcia high-fashion establishments were systematically and ritualistically breached. The police came, but they came later—well after the demonstration had passed. (There really did not seem to be any obvious or concerted objection to what was going on.)



Fight the power: Festive demonstrators take to the stylish streets of Barcelona to protest globalization—and smash a few windows.

Now, it is true that demonstrations in Europe are a more common and accepted part of intellectual and political life. And, after all, it was only broken glass—a police onslaught would probably have been a lot more costly.

Still, I wondered if you couldn't infer a special kind of tolerance here. This behavior might have been bad, but the cause was pretty good. What right-thinking European didn't have his or her serious concerns about globalization?

When we came out on the street, on the tail end of the crowd, we followed—as though we were reading museum tags—the articulate graffiti (which was sometimes hard to separate from the various official logos and signage): WEALTH IS NOT REASON! CAPITAL IS NOT FREEDOM! CULTURE IS NOT A STORE! All this was arguable, but it wasn't nonsense.

"I am in sympathy with such demonstrations," said a Spanish business associate of my wife's later over a long lunch just a bit apologetically.

"And what exactly," I pressed, "is the issue, do you think?"

"Well, globalization," he said, saying what should have been obvious, and

Photograph by AP/Wide World Photos

clearly assuming I had missed the point entirely.

Concurrently, I read in the *International Herald Tribune*, there were globalization protests in Salzburg, Austria, and in Papua New Guinea (where four students were killed).

And next week, the protesters will be on their way to Genoa, Italy, for the annual summer summit of the G8. There, George Bush and members of the American political press will meet the anti-globalization movement for the first time. In an effort to help the world leaders avoid the riffraff and the breaking glass, the venue for the G8 meeting has been moved to a cruise ship offshore. Bush himself, running if not hiding, is slated to stay on a U.S. military base during his time in Italy.

IN THE AMERICAN MEDIA MIND, WE'VE MADE anti-globalization out to be a granola sort of thing—possibly because whatever this movement is began (at least for the American media) eighteen months ago in Seattle. We see it as a loose collection of overly generalized environmental and friend-of-the-Third World-workingman grievances (the *Times* op-ed page seems always to be going on about the naïveness of the anti-globalization view).

But we may be translating "globalization" inexpertly. The Europeans obviously give the concept much greater specificity. To them, it seems clearly to define a particular condition and, it would seem, an indictable offense. To the degree that it's an abstraction, it's a vivid and sweeping one, full of symbolic implications. They know what they mean when they say it.

Globalization was certainly the word most often used in the European press to describe the reason for the bust-up of the attempted G.E.-Honeywell union. It was hard to be among Europeans over the past few weeks and not get a sense of the popularity of the blow that was struck against history's largest industrial combination (Mario Monti, the European Union competition commissioner, may be as much an astute politician as a stubborn bureaucrat).

Whatever technical competitive reasons were cited by the European Commission, the real sin was the sin of globalization. You didn't have to say much more than that: Globalization, semantically, is as pernicious and as menacing as racism. (Still, it did seem at least a little weird that Europe, which seems never to have met an oligopoly or anticompetitive condition it didn't like, was suddenly the defender of free markets and level playing fields.) The undoing of the Microsoft restraints, of course, instantly became another pillar of the globalization critique (in fact, the European Commission, which is still investigating Microsoft, is now positioned to be the world's savior here too).

But it isn't just bigness, you begin to understand, that's objectionable. It's rapaciousness, arrogance, slickness, media savviness, brandedness—all of which the fashion designers on Passeig de Gràcia reasonably stand for.

"In the American media mind, we've made anti-globalization out to be **a granola sort of thing,** thanks to the Seattle protests. But in Europe it is, semantically, as pernicious and menacing as racism."

It's an aesthetic as well as an economic view. It's about look and feel. American hegemony with Bill Clinton as president is qualitatively different from American hegemony with George Bush as president (Clinton's globalization had a certain roguish charm). There's a snobbishness to it (the Euros really think Bush is a major idiot).

Americans have come to think of Europeans as largely Eurotrash (a hyper-avaricious subset of the hyperavaricious). But that's vastly wrong. The Euros, even with their incredible economic growth, are uncomfortable capitalists and reluctant entrepreneurs (even though they've been rather good at it—as it happens, sales of luxury goods are falling in the U.S. but rising in Europe). They are still ambivalent about wealth (they never quite developed the American appreciation of wealth-based personal transformation). There's even a stigma to being rich—a secret hatred that's recently been under wraps (the end of socialism, and then the rise of venture capital and dot-comism has been psychically hard on the Euros).

They're throwing off the shackles of affluence.

"These kids are right," said the fashion designer and social philosopher Giorgio Armani, whose store was smashed in Barcelona, in an interview after presenting his new line inspired by Slavic culture ("poor people but with an exemplary interior elegance"). Elitist politicians, he said, "only think of themselves and little of ordinary people. It's time for a little equilibrium." Does even Armani believe that culture is not a store?

IT'S THE HUBRIS OF THE NEW ECONOMY that, I'd argue, was bound to provoke a historical reaction—or it's the inevitable fall that provokes it. For the better part of a decade, technology and capital have together made the argument that we had achieved some sort of nearly infallible economic model, which only had to be propagated and exported. Now, suddenly, there seems to be a crack in the wall (the shatterproof-glass wall) of economic determinism.

I don't think I'm ready to argue yet that the fall of dot-comism in on the level of the fall of Communism, but you get my drift. You get hammered when you sell certitudes that fuck up. Indeed, if the force of the reaction is in proportion to the force of the certitude, a lot more glass will be broken. At the very least, everything becomes open to reinterpretation.

The issue of *Newsweek* I picked up on my vacation had just such a revisionist story. It was the reverse of the story that would have been written as recently as a half a year ago. It was the anti-achievement story. The anti-rat-race piece. The smell-the-flowers take. No longer was the New Economy what you wanted to be a part of. It was a story about our economic future that did not once use the word *entrepreneur*. It was about the European antidote to ambition and to workaholism. The go-slow, relax, drop-out alternative to the "accelerating pace of life in the global economy." Along with this, I read in the *International Herald Tribune* that an American recession has probably begun. But then, the next day, this news, which was no news to most people, seemed to be downgraded or even dismissed because Microsoft was resurgent, and because a new quarter, which could not be worse than the past quarter (which was therefore good news), had begun.

This is what happens. There are the signs, and then there is the process of denying the signs.

The glaziers worked overtime, and shortly, the Passeig de Gràcia was restored. Barcelona was filled with shoppers; the restaurants were jammed; construction was going on everywhere. Nothing has changed, or everything is changing. ■

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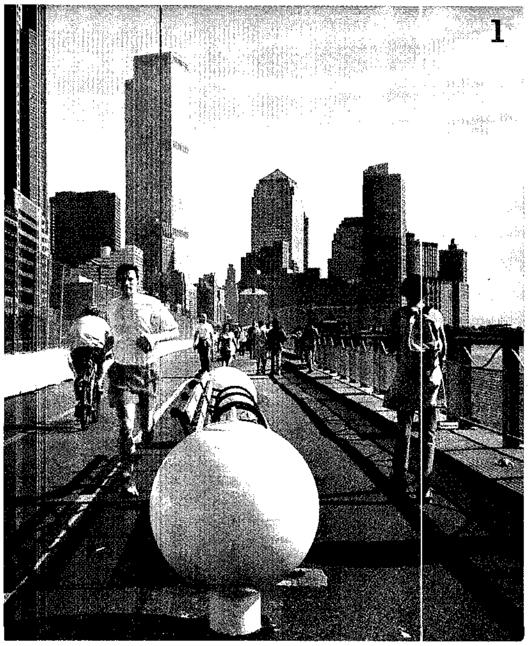
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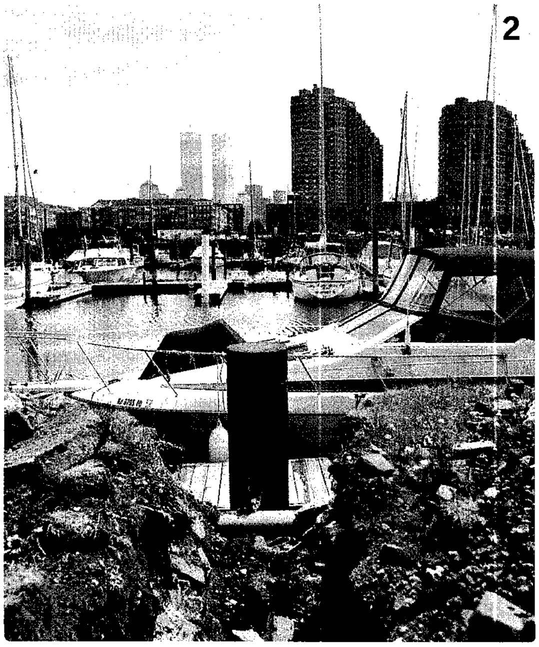
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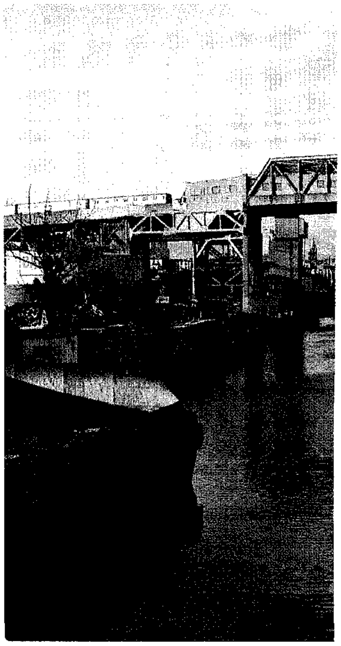

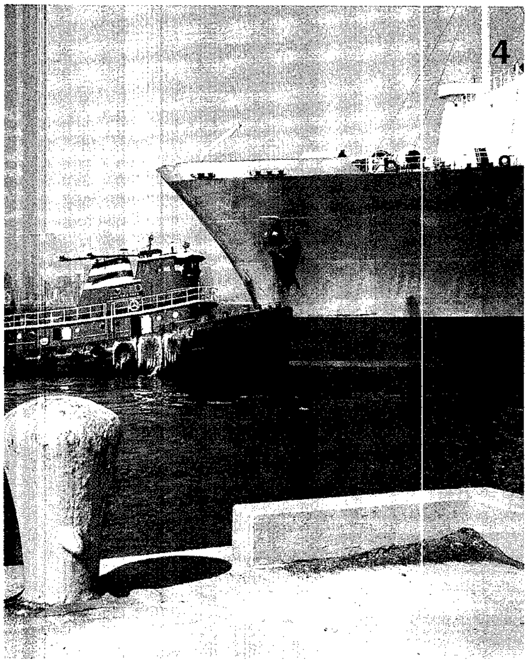
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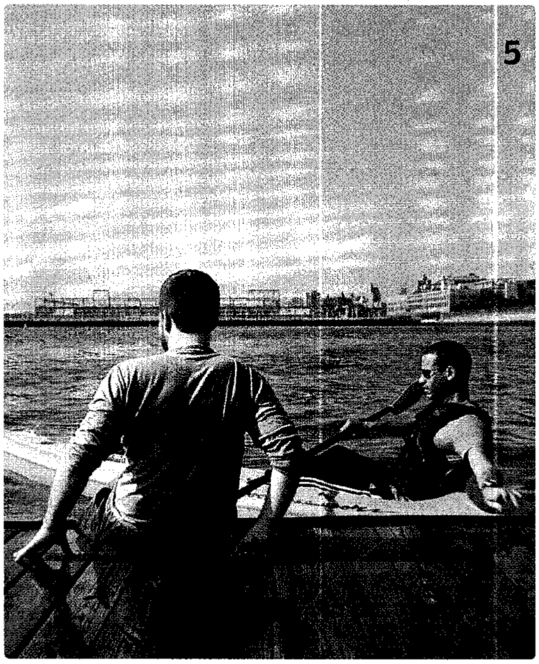
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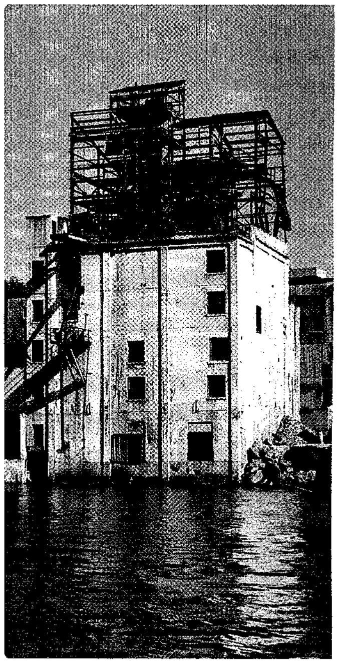

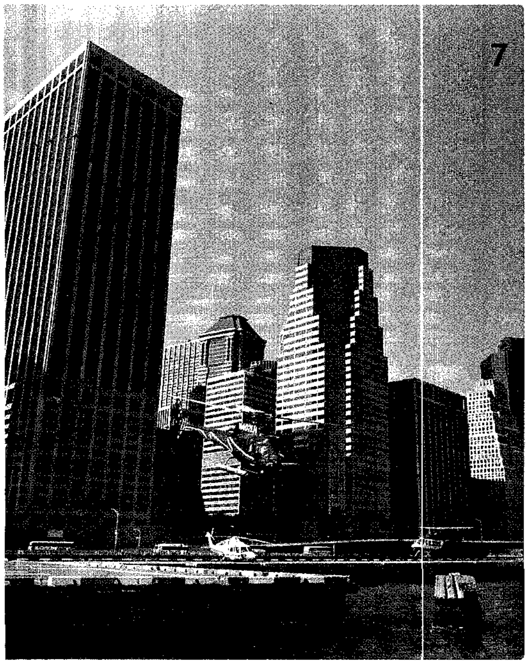
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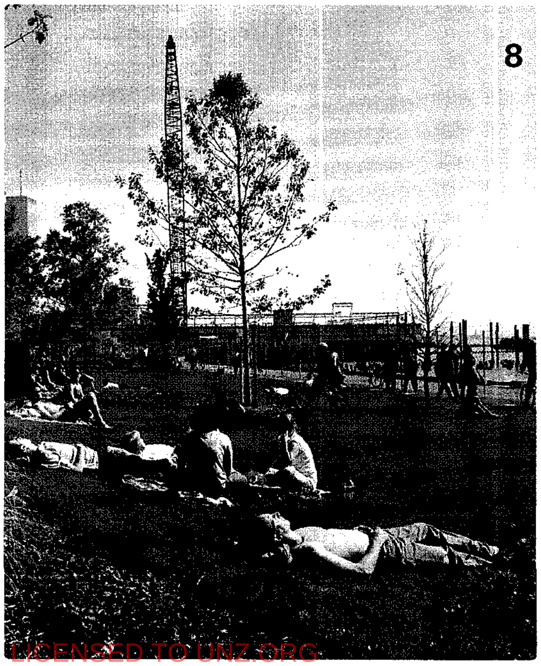
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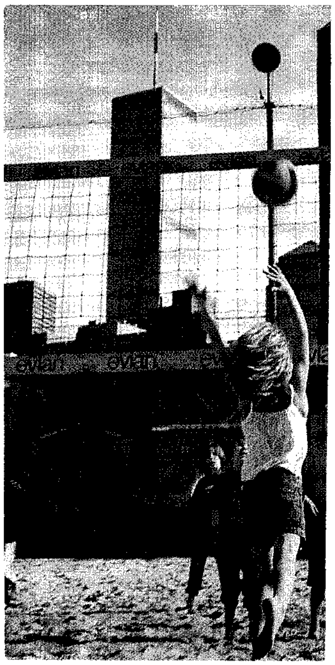

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Just Add Water

With kayaks dodging ferries, and sunbathers lounging on new piers (we'll show you where), the waters around New York have never been more inviting. So why can't our leaders come up with a visionary plan for the most important public space since Central Park? **By Joseph Giovannini**

WITH ALL THE PENNANTS FLYING outside, you expect a regatta to sail by, but up in his barge restaurant, the Water Club, Buzz O'Keeffe—eyes blue, shirt blue, necktie blue, hair white—explains why the East River just beyond his picture windows is, well, boring.

A pioneer of the waterfront who established the River Café in 1977 under the Brooklyn Bridge and then the Water Club in 1982 at East 30th Street, O'Keeffe is New York's Huck Finn, a kid who grew up in the Bronx's Silver Beach with a twelve-foot skiff powered by a six-horsepower Mercury outboard motor just out the front door at the dock. He frequently braved the Hell Gate, tooling around inlets up and down the East River in the New York Harbor's glory days, when the water teemed with ships and barges. On this Thursday afternoon, however, the usual smattering of private boats and anchored tankers seems to have gone missing, and only a few ferries ply the vacant waters on their way to and from the 34th Street landing next door.

"Nobody comes to the river just to stare adoringly at water," he says. "It's the activity on the water that makes people want to look. The boats. And you should be able to go down and touch it."

Water, water everywhere, and yet ridiculously few of us ever actually venture into it (except when treating out-of-town cousins to a visit with Ms. Liberty). Unlike London and its Thames, Paris and its Seine, Florence and its Arno, New York is isolated rather than invigorated by the waters that encircle us. Captives of our landlocked canyons, we have tunnel vision and tend to ignore the magnificent complex of waterways formally known as the Hudson-Raritan Estuary. Yet with water quality the best that it's been in a century, we have a once-in-an-era opportunity to make the waterfront truly central to our lives—if only we could marshal the public will to make it happen.

Even natives don't really know New York until they've seen it from the water. New shoreline parks and pathways, recreational boating, and the resurgent ferry system are luring us there, but the city's edges mostly remain aqua incognita. You don't have to drive out to the Hamptons to get back in touch with nature: You can just take a downtown train. The people in kayaks streaming out of boathouses in the Battery quickly learn that the rolling waterscape is every bit as inviting as the luxuriant greens of Central Park.

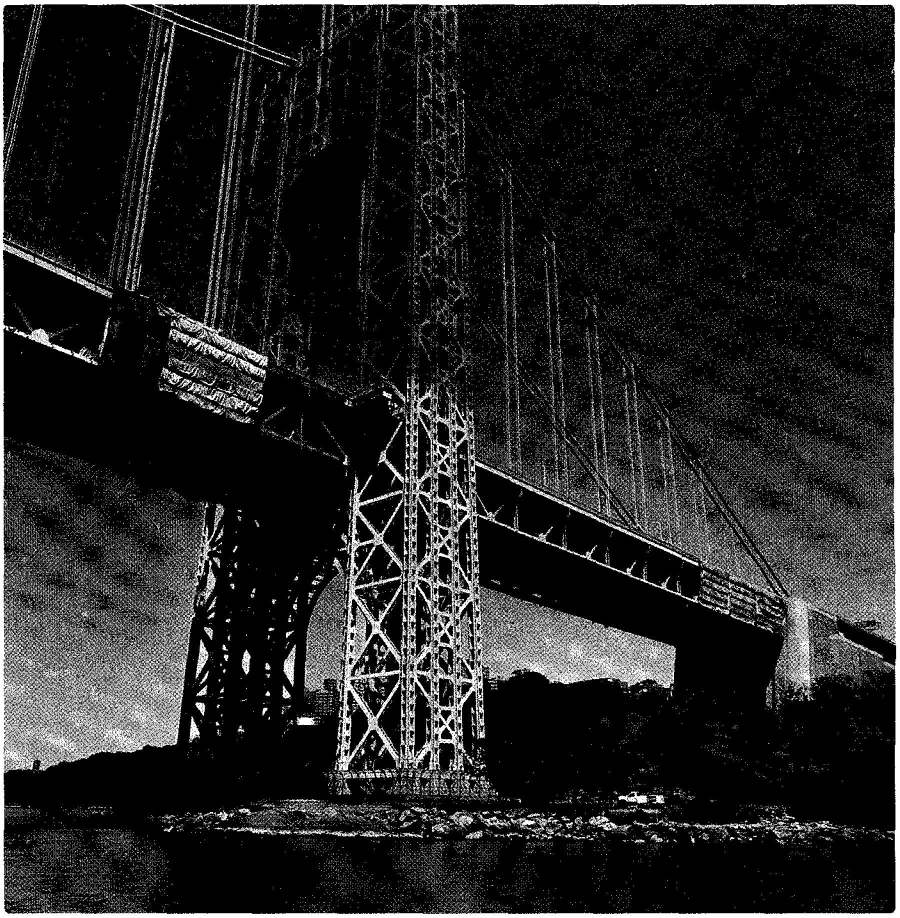
1. Hudson River Park; 2. Lincoln Harbor Yacht Club; 3. Gowanus Canal; 4. Military Ocean Terminal, Bayonne, N.J.; 5. Pier 26; 6. East River; 7. Wall Street Heliport; 8. Hudson River Park; 9. Pier 25 children's park

PHOTOGRAPHED BY XAVIER GUARDANS

Yet New Yorkers are reluctant waterfront dates, and the swell of interest has been gradual. To make matters much worse, our state and local governments remain intransigent about working together to develop a plan for the waterfront. There are modest schemes for access achieved through private development, but in such a business-first climate, no agency has the mandate, let alone the power, to strive for greatness in a geography that demands thinking on a global scale. We have neither a Frederick Law Olmsted nor a Robert Moses to offer a coherent vision of the waterfront and the will to make it a reality. So when we work our way across town and, at the risk of life and limb, negotiate the underpasses beneath the FDR Drive and the Henry Hudson Parkway, the waterfront offers so much less than it should to keep us, even on its newly minted piers. New Yorkers who defended the spawning fields of the striped bass during the Westway wars of the eighties forgot that there was hardly any viable ecosystem along the waterfront for *people*. On this sunny afternoon in late spring, for example, O'Keeffe points toward the East River Esplanade, a little-known pocket park two blocks long just north of the East 34th Street ferry landing. Designed by New York landscape architect Thomas Balsley, the park is lushly landscaped and caringly fitted with granite and brick paving and a pair of fountains. But it's isolated and passive: No maritime theater is playing the water here, just an occasional whitecap, and there is nothing in the park to bring it to so much as a quiet simmer—no café or chessboard or set of swings. The only occupants this day are a homeless person trimming his pushcart and a reader wrapped around a book.

The moral is that access alone doesn't draw people. "Don't bother doing a plan for the waterfront until you do one for the water," says New York architect Stanton Eckstut, who worked on the plan for Battery Park City, including the esplanade, which remains the most successful waterfront-development plan in the region. "Most of what we've done for the water is passive—nice pavers and benches and railings, all looking over an empty river. The little kayak boathouse north of Battery Park City infuses that part of the Hudson with the life you want to look at. Now when I work on waterfronts, I focus more on a water plan than a land plan. All the value is really created by what's in the water. Battery Park City suffers from not being part of a water plan."

The time for taking back the waterfront has come, but we have made only tentative steps toward dealing with the sensitive membrane between the natural estuary and the estuary of people, governments, and infrastructure. Each bailiwick can boast some progress on the water, but these segmented efforts, intended to form a continuous Manhattan loop, are timid and defensive, not the robust gestures of the great city that, out of concern for its citizens, created the expansive nineteenth-century parks and greenways that still nourish us.



Scarlet sentry: The Little Red Lighthouse and Fort Washington Park.

ABSENT SUCH A VISION, DEVELOPERS ARE stepping smartly into the vacuum. With 300 separate building initiatives worth billions around the harbor and riverfronts, real-estate development is combusting spontaneously. New York may already have lost its sensational Clinton-Moynihan handshake deal to buy Governors Island for $1 and remake it as a thriving tourist, business, and cultural destination. Mayor Giuliani and Governor Pataki dickered too long and fumbled the opportunity to make the island a centerpiece for the harbor. (With the mindset of a croupier, Mayor Giuliani promoted the idea of a casino as the financial engine for developing Governors Island.) The Feds may now sell this pivotal piece of real estate for market value calculated on the "highest and best use," despite the presence of two forts recently designated national monuments.

Elsewhere in the city, plans for the waterfront are inappropriately modest because of the convergent pressures of parochialism and NIMBYism. Instead of a plan for the public good, we have what James Rossant, one of the architects of the original plan for Battery Park City, calls "a paralysis of central planning."

In relatively laissez-faire New Jersey, parts of the waterfront already have been irreversibly damaged as public spaces. Developers have usurped the public interest: Suburban office parks colonize whole stretches south of Hoboken, while north of Weehawken, dense Levittown-style condos privatize prime waterside real estate. Imposing corporate and residential structures built from Newport south hog the waterfront, including piers, leaving only narrow strips of grass, often fenced off, and featureless promenades without activities that would stir urban life. The vast Liberty State Park, overlooking the harbor, sits largely unused because the state is content to leave it as a passive space, uninflected by ball fields or cafés, while citizen opposition prevents its commercial exploitation with such

On the Waterfronts

City folk fancy themselves intrepid explorers, but when it comes to the shoreline, most New Yorkers are hardly Vasco da Gama. We were no exception. Discovering unspoiled spots like Dyckman Fields and the Socrates Sculpture Park—not to mention the adventure in getting there—was an unexpected revelation (and now we can attest that Staten Island does in fact exist). N.B.: Numbers in parentheses refer to the map on page 23.

DAVID AMSDEN AND SARA CARDACE

MANHATTAN

Dyckman Fields

Take the A train to Dyckman Street, walk west for five minutes, and you won't believe you're still in Manhattan. Wrinkled fishermen cast their lines off a small, L-shaped concrete pier with a stunning view south to the George Washington Bridge. Pack a picnic and spend the day at **Dyckman Fields (22)**, a charmingly scrappy (and shockingly quiet) park running along the water with a large field, four baseball diamonds, and a bike path. Or you can grab some clams on the half-shell and $2.50 drafts at the **Tubby Hook Cafe** (348 Dyckman Street; 212-567-8086), a no-frills, beachy establishment with a soothing view of the Jersey woods.

Fort Washington Park

The **Little Red Lighthouse (58)** stands sentry at **Fort Washington Park**, the best park in Manhattan that you've never heard of. Its tennis courts, paths, and well-kept lawns literally fade right into the Hudson, making sunbathing here not unlike a day at the beach. Details: Take the A train to 181st Street; park runs down to 145th Street.

79th Street Boat Basin

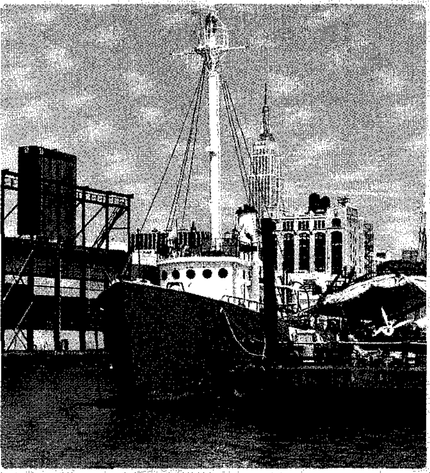
Despite its name, much of **Riverside Park's (89)** spectacular scenery is cut off from the river itself by the Henry Hudson Parkway (though there is one path along the water). The **79th Street Boat Basin** is a major exception. The **Boat Basin Café** (212-496-5542), in a turnaround that looks like a Pompeian ruin, is a stellar spot to sip a cocktail, munch an appetizer, and watch the boats bobbing in the marina. Details: Take the 79th Street crosstown bus to the end; go up the staircase on either side of the arch.

Hudson River Park

Still under construction, the **Hudson River Park (45)** is drawing sun worshipers from all over the city. Running from 59th Street to the Battery, the park—a Rollerblader's paradise—is a paved pathway connecting various piers. From 23rd Street on down, there are also some beautiful fields and play areas, including **Nelson A. Rockefeller Park (91)** (212-416-5300), which runs from Chambers Street to Vesey Street in Battery Park City, where you can use free outdoor Ping-Pong and pool tables. For wheels, try River Bikes (212-967-5444), a new chain sprouting up at Piers 84 (at 44th Street) and 63 (at 23rd Street) and the Battery. For $9 or $10 an hour ($6 for kids), you get your choice of a classic Schwinn Cruiser or a mountain bike. And you don't need to drop your bike off at the same spot where you rented it, eliminating time-consuming backtracking. For general information about Hudson River Park and to find out about specific events, visit www.hudsonriverpark.org or call 212-533-PARK.

Pier 40

It may look like a hulking garage at the western end of Houston Street, but inside **Pier 40 (75)** there's a picnic house, soccer fields, batting cages, and a climbing wall. The concrete deck is a fine place to fish or take in the view of industrial Jersey. Call ahead or go online (212-627-2020; www.pier40.org) to find out about specific events and which sections are open to the public, as parts of the complex are often reserved for private functions. Details: Take the 1/9 to Houston Street and walk west.



Afloat: The Frying Pan, for parties at Pier 63.

The River Project

At this bare-bones marine-biology field station on **Pier 26 (74)** at the end of North Moore Street, you can see (and, if you so desire, touch) such critters as eels, shrimp, sea horses, and the especially ghoulish oyster toadfish—all of which make their home in the Hudson alongside Johnny Two Face Jr. Details: Take the 1/9 to Franklin Street (212-431-5787; www.riverproject.org). Admission is free; open seven days, 10 A.M. to 5 P.M.

The Downtown Boathouse

Also at Pier 26 is the **Downtown Boathouse (73)** (www.downtownboathouse.org; 212-385-8169), where on weekends from 9 A.M. to 6 P.M. you can strap on a life preserver, take out a free kayak, and enjoy an awe-inspiring view of your hometown. Show up before 8 A.M. for one of the more challenging three-hour journeys. There's also a new location, on **Pier 64** at West 24th Street, offering the basic kayak services (but no day trips) from 10 A.M. to 4 P.M.

Pier 25

Next door is **Pier 25 (72)**, where you can serve Ping-Pong balls or volleyballs, watch your kid play in a sandbox, and make a hole-in-one all while looking at the sun set behind the Statue of Liberty. You can also rent sailboats. For munchies, there's such summer-camp fare as hot dogs, burgers, and ice cream. Oh, and there are free movies at 8 P.M., like *Dr. Strangelove* on August 31; call to find out what's happening (212-732-7467). Details: Mini golf, $2 for kids, $3 for adults; volleyball, $10 an hour, $30 after 5 P.M.; sailing, $250 for ten four-hour sessions on weekends and after 5:30 P.M. on weekdays (212-222-1405 for sailing information). Screenings are Friday evenings; "Swing Night," with live big band, on Sunday nights. Open 11 A.M. to 10 P.M.

Battery Park City and Park

NASDAQ-weary Wall Streeters know that **Battery Park City**'s open lawns and play areas are some of the best in town for getting some color or tossing a ball. And its crisscrossing boardwalks traverse the water's edge, leading you into sheltered gazebos, past meticulously landscaped gardens, and over small footbridges spanning little ponds. The gardens and sculptures at the original **Battery Park (9)**, at the southern tip of Manhattan, are delightful on weekdays, when it's not crammed with raucous groups lining up for the ferries to **Ellis Island (28)** and the Statue of Liberty. **Castle Clinton** (212-344-7220), a circular stone fort built in 1811, is where you buy ferry tickets; in July, it's also home to weekly concerts. Details: Take the 1/9 to Chambers Street for Battery Park City, or to the Staten Island Ferry stop for Battery Park.

John Finley Walk

A stroll through the iron gates of **Carl Schurz Park** yields not only an imposing view of Gra-

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money-generating functions as private golf courses and commercial water parks.

If any one project symbolizes this failure of vision, it's the planned demolition of the Maxwell House Coffee plant in Hoboken, a majestic 1.3 million–square-foot, high-ceilinged concrete loft structure with wide expanses of steel sash window panes that dates from 1938. The building wanders episodically around the site, open both to the water and to the residential community just west. Architects would kill to recast this building and the accompanying structures on the piers out front as a residential or mixed-use complex, and indeed Jane Thompson of the Boston firm Thompson Design Group has proposed a sensitive adaptation. But the developers, intimidated by the possibility of a court battle threatened by waterfront activists who objected to the inclusion of the piers in the Thompson scheme, withdrew the plan. It's been replaced by an utterly mundane project that will simply do away with the factory altogether.

ARTHUR IMPERATORE SR. IS PERHAPS THE one person most responsible for the emerging grassroots revival of the metropolitan waterfront. Imperatore, now an avuncular 76-year-old, was the head of a trucking concern, not a city planner, when he acquired rights to develop large parcels of land in Weehawken and initiated a ferry service to Manhattan in 1986 to make them accessible. His ferries catalyzed increased usage of the water for the simple reason that people living in new waterside developments in New Jersey needed an easier way of getting to Manhattan. His career represents a shift from land-based to water-based transport. Imperatore ferries some 35,000 passengers daily, with projections that ridership will double in five years. He now moves about 5 percent of all trans-Hudson commuters.

The trips take between five and twenty minutes, the ferry clipping along at 15 knots to midtown, downtown, or around the horn to Pier 11 at the foot of Wall Street; they cost between $3 and $7, and they're glorious if you stay on deck. Suits are mixing with shorts, briefcases with Nikes. "I think that the ferry in the twenty-first century will do for the New York Harbor what the subway did for New York in the twenties," says Imperatore's son and partner, Arthur Jr. "There are substantial tracts of land stretching along the harbor that are accessible by ferry. The harbor is not an obstacle but a way of life. People are living and working now on waterfronts that were junkyards."

So far, the ferries crisscross the Hudson but rarely run north-south, though

On the Waterfronts

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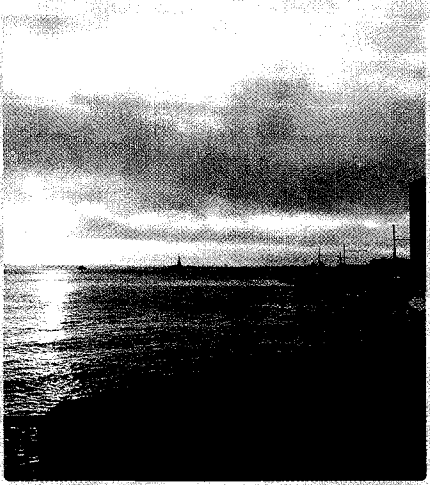
cie Mansion but also a wooded path across the FDR. Take it, and you'll arrive at the tidy but mellow **John Finley Walk (50)**, with its fenced-in gardens and lush grass lining a wide, paved path. Benches along the waterfront offer prettier-than-you'd-expect views of **Roosevelt (92)** and **Randall's (85) islands**. Details: M86 crosstown bus to the East 86th Street entrance.

East River Bikeway

A Giuliani brainchild, the **East River Bikeway (25)** runs south from 14th Street to Wall Street. The mostly uncongested path snakes along the (currently shuttered) East River Park, and the cool breeze off the water makes for a refreshing ride. Details: M14 bus to 14th Street and Avenue D; walk over the FDR to the bike path.



Olde New York: Looking out from Van Brunt Street in the Red Hook section of Brooklyn.

East River Pavilion

Brave the littered ramp up to this pavilion overlooking the FDR at 60th Street for its great view of the river—not to mention shelter from late-afternoon showers. While sitting at the benches, you'll be hard-pressed to miss the **East River Roundabout (26)**, a huge sculpture suspended overhead that looks like a looping roller-coaster track. Details: Take the 6 train to 59th Street; walk east on 60th Street to the river.

AND DON'T FORGET: The Intrepid Sea-Air-Space Museum (47), a retired naval behemoth just a few blocks west of Times Square at 46th Street (www.intrepidmuseum.org, or call 212-245-0072). . . . **The Circle Line**'s loop-the-loop around Manhattan (www.circleline.com; 212-563-3200). . . . **Chelsea Piers (18)** (www.chelseapiers.com; 212-336-6666) sports complex at 23rd Street, offering everything from ice-skating to sun decks. . . . **South Street Seaport**'s **(99)** mall, museum, and restored schooner.

BROOKLYN

Shore Parkway

The northern stretch of the **Shore Parkway (94)** running along the Brooklyn waterfront is a bit noisy with traffic, but once you reach the **Verrazano-Narrows Bridge (105)**, the only sound you'll hear is water lapping the shore. Gaze out at tankers and tugboats; back on the grass, people fly kites and toss Frisbees. Details: Take the N/R to 59th Street or just the R to the Bay Ridge stop, then walk west for five to ten minutes.

Bargemusic

Bach on a barge: The proprietors of **Bargemusic (8)**, a restored, docked vessel off the **Fulton Ferry Pier (36)**, offer nightly classical-music concerts. Details: Take the A/C to High Street, walk on Cadman Plaza West toward the Brooklyn Bridge, turn left on Old Fulton Street, and head down to the barge. Call 718-624-2083 for a schedule; tickets are $30, $15 for students.

Red Hook

The nearest subway stop is about a half-hour walk away, but adventurous souls will be rewarded by a trip to the **Waterfront Museum (15)** (www.waterfrontmuseum.org). It's little more than an antiquated, docked red barge with a collection of maritime memorabilia onboard, but on a clear day the view of the water with the **Statue of Liberty (101)** is truly breathtaking. Call 718-624-4719 to find out about the live-music and Circus Sundays series offered on the barge. Details: Take the 2/3 or 4/5 to Borough Hall; then take the B61 bus on Court Street to the last Van Brunt Street stop, turn right on Beard Street, and after one block go left on Conover Street to the water.

Fulton Ferry State Park

A stroll along the water's edge between the Manhattan and Brooklyn Bridges leads to the unassuming (albeit unfinished) **Fulton Ferry State Park (30)**, whose dusty wooden path meanders past grassy spots for lounging as well as the Empire Stores, a strip of abandoned, redbrick warehouses that offers a glimpse of nineteenth-century working Brooklyn. Details: Take the 2/3 or 4/5 to Borough Hall; take the B25 bus to the last stop; walk down Cadman Plaza West to the waterfront.

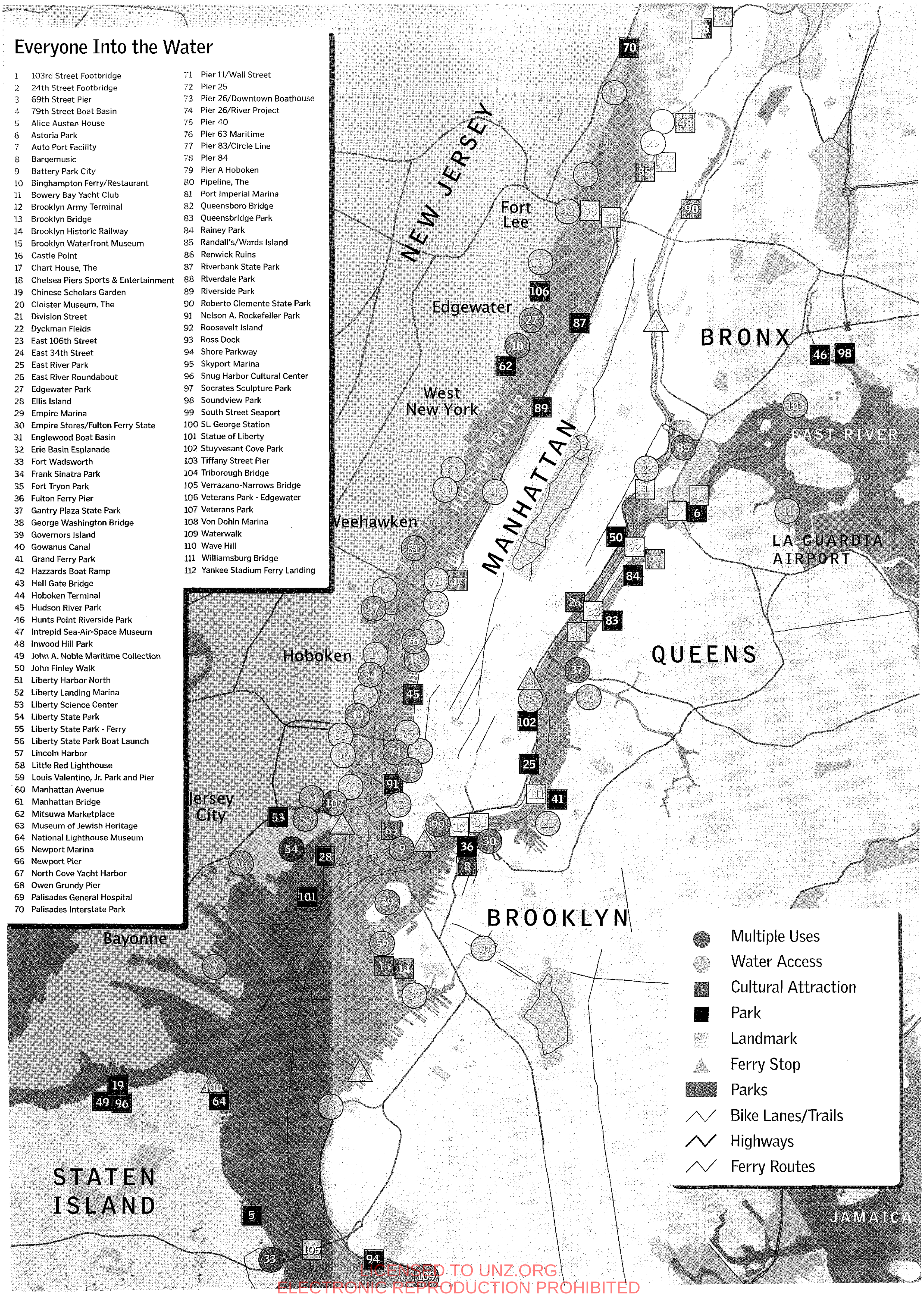
AND DON'T FORGET: Coney Island, home of freak shows, the Cyclone roller coaster, and the Brooklyn Cyclones' brand-new **KeySpan Park** (1904 Surf Avenue; 718-449-TIXS). . . . **Brighton Beach**, where you can play volleyball with a crew of chatty Russian men sporting Day-Glo Speedos. . . . The **Brooklyn Bridge (13)** for walking, jogging, or biking.

continued on page

Map prepared by NYPIRG's Community Mapping Assistance Project, 2001. Sources: Metropolitan Waterfront Alliance, 2001; HRFA-NJ, 2001; NYC DCP 1998; 1999; Hudson River Water Trail; Christy Knight

Everyone Into the Water

1 103rd Street Footbridge
2 24th Street Footbridge
3 69th Street Pier
4 79th Street Boat Basin
5 Alice Austen House
6 Astoria Park
7 Auto Port Facility
8 Bargemusic
9 Battery Park City
10 Binghampton Ferry/Restaurant
11 Bowery Bay Yacht Club
12 Brooklyn Army Terminal
13 Brooklyn Bridge
14 Brooklyn Historic Railway
15 Brooklyn Waterfront Museum
16 Castle Point
17 Chart House, The
18 Chelsea Piers Sports & Entertainment
19 Chinese Scholars Garden
20 Cloister Museum, The
21 Division Street
22 Dyckman Fields
23 East 106th Street
24 East 34th Street
25 East River Park
26 East River Roundabout
27 Edgewater Park
28 Ellis Island
29 Empire Marina
30 Empire Stores/Fulton Ferry State
31 Englewood Boat Basin
32 Erie Basin Esplanade
33 Fort Wadsworth
34 Frank Sinatra Park
35 Fort Tryon Park
36 Fulton Ferry Pier
37 Gantry Plaza State Park
38 George Washington Bridge
39 Governors Island
40 Gowanus Canal
41 Grand Ferry Park
42 Hazzards Boat Ramp
43 Hell Gate Bridge
44 Hoboken Terminal
45 Hudson River Park
46 Hunts Point Riverside Park
47 Intrepid Sea-Air-Space Museum
48 Inwood Hill Park
49 John A. Noble Maritime Collection
50 John Finley Walk
51 Liberty Harbor North
52 Liberty Landing Marina
53 Liberty Science Center
54 Liberty State Park
55 Liberty State Park - Ferry
56 Liberty State Park Boat Launch
57 Lincoln Harbor
58 Little Red Lighthouse
59 Louis Valentino, Jr. Park and Pier
60 Manhattan Avenue
61 Manhattan Bridge
62 Mitsuwa Marketplace
63 Museum of Jewish Heritage
64 National Lighthouse Museum
65 Newport Marina
66 Newport Pier
67 North Cove Yacht Harbor
68 Owen Grundy Pier
69 Palisades General Hospital
70 Palisades Interstate Park
71 Pier 11/Wall Street
72 Pier 25
73 Pier 26/Downtown Boathouse
74 Pier 26/River Project
75 Pier 40
76 Pier 63 Maritime
77 Pier 83/Circle Line
78 Pier 84
79 Pier A Hoboken
80 Pipeline, The
81 Port Imperial Marina
82 Queensboro Bridge
83 Queensbridge Park
84 Rainey Park
85 Randall's/Wards Island
86 Renwick Ruins
87 Riverbank State Park
88 Riverdale Park
89 Riverside Park
90 Roberto Clemente State Park
91 Nelson A. Rockefeller Park
92 Roosevelt Island
93 Ross Dock
94 Shore Parkway
95 Skyport Marina
96 Snug Harbor Cultural Center
97 Socrates Sculpture Park
98 Soundview Park
99 South Street Seaport
100 St. George Station
101 Statue of Liberty
102 Stuyvesant Cove Park
103 Tiffany Street Pier
104 Triborough Bridge
105 Verrazano-Narrows Bridge
106 Veterans Park - Edgewater
107 Veterans Park
108 Von Dohln Marina
109 Waterwalk
110 Wave Hill
111 Williamsburg Bridge
112 Yankee Stadium Ferry Landing


NEW JERSEY
Fort Lee
Edgewater
West New York
HUDSON RIVER
MANHATTAN
Weehawken
Hoboken
Jersey City
Bayonne
STATEN ISLAND
BROOKLYN
QUEENS
BRONX
EAST RIVER
LA GUARDIA AIRPORT
JAMAICA
● Multiple Uses
○ Water Access
▨ Cultural Attraction
■ Park
□ Landmark
△ Ferry Stop
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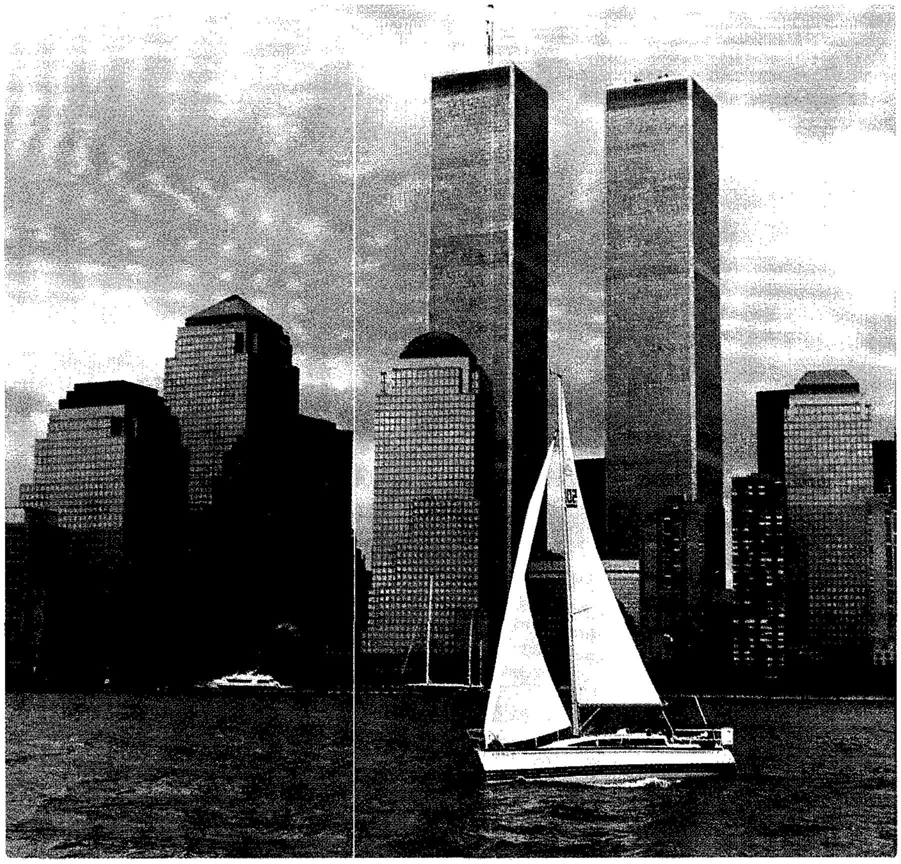
Bike Lanes/Trails
Highways
Ferry Routes



Battery powered: Under full sail in New York Harbor despite the threat of rain.

eventually more will, according to Carter Craft, program director of the Municipal Art Society's Metropolitan Waterfront Alliance, whose mission is to help rebuild civic and community relations and waterfront neighborhoods on both sides of the state line. "The whole idea of the new ferry system is very simple," he says. "The ferries would not only lace the shores but run down to the Battery, where you can take a ferry anywhere."

Today, ferries serve commuters point to point. Craft, however, produces a Waterfront Alliance map with a different idea, detailing plans for ferry loops that would neatly tie the harbor together with stops from Manhattan to New Jersey, Brooklyn, Staten Island, etc., breaking through all the jurisdictions and mental territories. One of the loops is a Monday-through-Friday commuter route that on Saturday and Sunday morphs into a recreational and cultural route. The Alliance is one of the few groups able to see the water as part of a larger picture now entering a critical phase.

"We live in an era when you don't have the culture or the political will to create czars to handle these things for us," says Kent Barwick, who as head of the alliance and the Municipal Art Society has almost single-handedly identified the waterfront as *the* urban-planning issue of our time. "In ten years," he warns, "it'll be too late to think about it."

BARWICK TRACES THE DIVIDE BETWEEN THE two states to the Duke of York, who, according to lore, settled a gambling debt in the eighteenth century by striking a line down the center of New York Harbor, ceding the territory west of the line to his creditors. The region has not been whole since. The states have developed their respective approaches and attitudes about the waterfront largely independent of each other.

"The primary difficulty for me and my New York counterparts is that we're restricted to our small segment, and the connections are critical," says Bill Neyenhouse, New Jersey's Hudson River Waterfront coordinator. "It's something that both sides of the river should work harder at overcoming."

Despite the romantic notions of a waterside city served by vaporetti, the Waterfront Alliance is not suggesting that the working harbor become a Venetian theme park. An inspired mix of monumental works—the Frank Gehry Guggenheim proposed for Wall Street, the proposed Brooklyn Bridge Park, Peter Eisenman's Staten Island Institute of Arts and Sciences, the Bayonne Military Ocean Terminal, the 95-acre South Brooklyn Marine Terminal, and Sunset Park Waterfront Park in Brooklyn—would have the mass and charisma to jump-start the harbor as a new center within the region. The alliance argues that these cultural and recreational facilities would bring the waterfront vividly to life 24 hours a day, with tugboats, piers for tie-ups, and all the other paraphernalia of a city living and working on the water.

The ferry is too important to this vision to leave in private hands. Private ferry services are free to cut or add service based on profitability rather than need. "A comprehensive ferry system for the harbor cannot be run solely by private operators," says Barwick. "Arthur and his son can make high-volume routes work, but it's only a fragment of what we need—a regional ferry system is like subways, highways, and other forms of public transportation." It would be unthinkable to place the Staten Island Ferry in private hands, for example; so why is it acceptable for the other water-based mass transit operations throughout the region?

EVEN THOSE LEADERS WITH A LARGER VISION fear proposing it because New Yorkers are vocal and ferociously protect their backyards. After years of opposition to overbuilding the waterfront with projects such as Riverwalk in Stuyvesant Cove and the huge Whitehall Ferry office complex, proposed a decade ago, New Yorkers are understandably suspicious—and legally savvy. Donald Trump alone has provoked all-occasion antibodies in a citizenry ready to pounce on almost any kind of development—including cafés and restaurants that could actually stimulate public activity and extend the life of the waterfront off-hours and off-season.

"I was born and raised in New York," says Peter Rothschild, principle of Quennell Rothschild, which designed the basic plan of the Hudson River Park now inching its way up the old West Side Highway. "But I was unprepared for how possessive people felt about their turf. Hudson River Park was the first public parkland developed on that waterfront in 75 years. Why does one community get to decide what it should be like over everyone else? I heard Village people say that Chelsea people can do what they want with their waterfront, but that 'this is *our* waterfront.' I thought it belonged to all of us.

"The most difficult part in planning the park was that we thought of the whole region as the client," Rothschild adds, "but most of the 30,000 people I met during all those public hearings felt design should be local."

Manhattan architect Jonathan Kirschenfeld recently offered a barge theater to Community Board No. 7 for the new pier at Riverside South park (Donald Trump's development). While the pier itself, designed by Balsley, is a lively design, with a curved edge

(Continued on page 87

On the Waterfronts

continued from page 22

STATEN ISLAND

Snug Harbor

True, its "water views" are blocked by a wall of trees, but **Snug Harbor Cultural Center (96),** built in the nineteenth century as a retirement community for sailors, retains a distinctly nautical feel. (Today, its austere granite buildings house the **Staten Island Children's Museum,** the **Musical Hall** of Snug Harbor, and the **Newhouse Galleries**; call 718-448-2500 for details.) Definitely drop the $5 admission to stroll the intricate walkways of the majestic jasmine-and-pine-scented **New York Chinese Scholars' Garden.** Details: From the St. George Ferry Terminal, S40 bus along Richmond Terrace, or by car to 1000 Richmond Terrace.

National Lighthouse Museum

Along the ratty concrete promenade just east of the St. George Ferry Terminal are the decaying remains of the former Staten Island Lighthouse Depot, future home of the **National Lighthouse Center and Museum (64)** (www.lighthousemuseum.org). While you can't go in any of the nineteenth- and early-twentieth-century buildings, where whole lighthouses were once built and tested, plaques explain their significance. And there's something moving about these edifices in their gritty, half-forgotten state.

Richmond County Bank Ballpark

Just west of the ferry terminal is the **Richmond County Bank Ballpark,** whose grandstands afford a brilliant view of Manhattan (and the Staten Island Yankees are a hell of a team; the "Baby Bombers" were last year's New York–Penn League Champions; 718-720-9265).

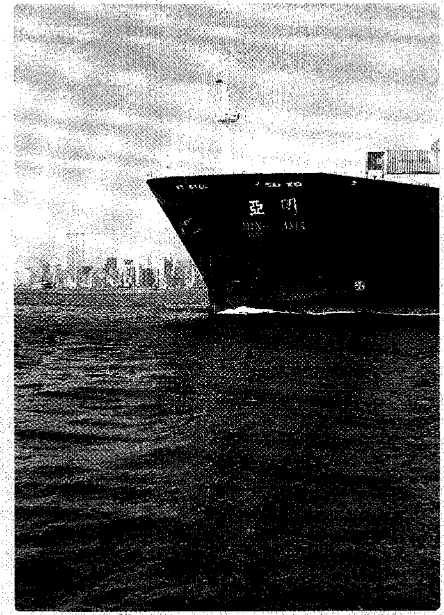
Fort Tompkins

Fort Tompkins, the massive, pentagonal fortress at **Fort Wadsworth (33),** in the shadow of the Verrazano-Narrows Bridge, was built in 1814 to defend New York Harbor but never completed. If you're hungry, stop into the **Carriage House** (500 Battery Road; 718-876-6489) for bar food and live music. Take the pathway down the hill to the east, and you'll come out at a lovely park and playground at the beginning of a relatively pristine eight-mile stretch of **South Beach,** which blends into **Midland Beach.** Not a good place for swimming, but perfect for sunbathing. And the FDR boardwalk goes the whole way. (Bring food, as there's not much here to speak of.) Details: Take the S51 bus from the ferry terminal. By car: The Bay Street exit off the Verrazano goes straight into Fort Wadsworth. For beaches, off the Verrazano, take the Hylan Boulevard/South Beach/Lily Pond Avenue exit, keep right, and merge onto Lily Pond Avenue, which becomes Father Capodanno Boulevard, where there are many parking lots along the beach.

QUEENS

Socrates Sculpture Park

Don't be put off by the patchy grass and unkempt shrubbery that dot the **Socrates Sculpture Park (97)** on the water's edge in Astoria. Inside, you'll find an ever-changing collection of very out-there art, not to mention the breeze coming off the East River. Details: Take the N to Broadway in Queens; walk eight blocks along Broadway across Vernon Boulevard to the East River.



Oil and water: Setting out from the Military Ocean Terminal in Bayonne, New Jersey.

Gantry Plaza State Park

A futuristic urban space, **Gantry Plaza State Park (37)** features piers with ergonomically correct lounge chairs and a playground. Built out from the edge of an industrial park, this spot for lounging and lunching—landscaped with stone cubes, steel mesh, and towering black supports—is surprisingly relaxing. Details: Take the 7 train to Vernon Boulevard in Queens and walk along Vernon; take a left on 48th Avenue and walk to the river. Visit www.queenswest.com/gantrypark for information.

THE BRONX

Yankee Stadium

Baseball fans have an alternative to the subway to **Yankee Stadium (112):** Take the *Yankee Clipper* to the next home game. Departure points are at South Street Seaport, East 34th Street, and East 90th Street; once the boat docks, Yankee Stadium is a ten-minute walk away. Details: Round-trip ferry tickets are $14, $12 for senior citizens, $10 for children. Food and drinks are served onboard. Call 800-53-FERRY for information.

City Island

A salty, New England–style community, **City Island** seems far removed from Manhattan, though it's only 30 minutes from midtown. After taking a sailing lesson at **New York Sailing Center** (560 Minneford Avenue; 718-885-0335), dine at **Johnny's Famous Reef** (2 City Island Avenue; 718-885-2090). If you want to sleep over, **Le Refuge Inn** offers as clear a view of the water as you could ask for (620 City Island Avenue; 718-885-2478; rooms start at $96). Details: Take the 6 train to Pelham Bay Park and transfer to the BX29 bus to City Island.

NEW JERSEY

Pier A

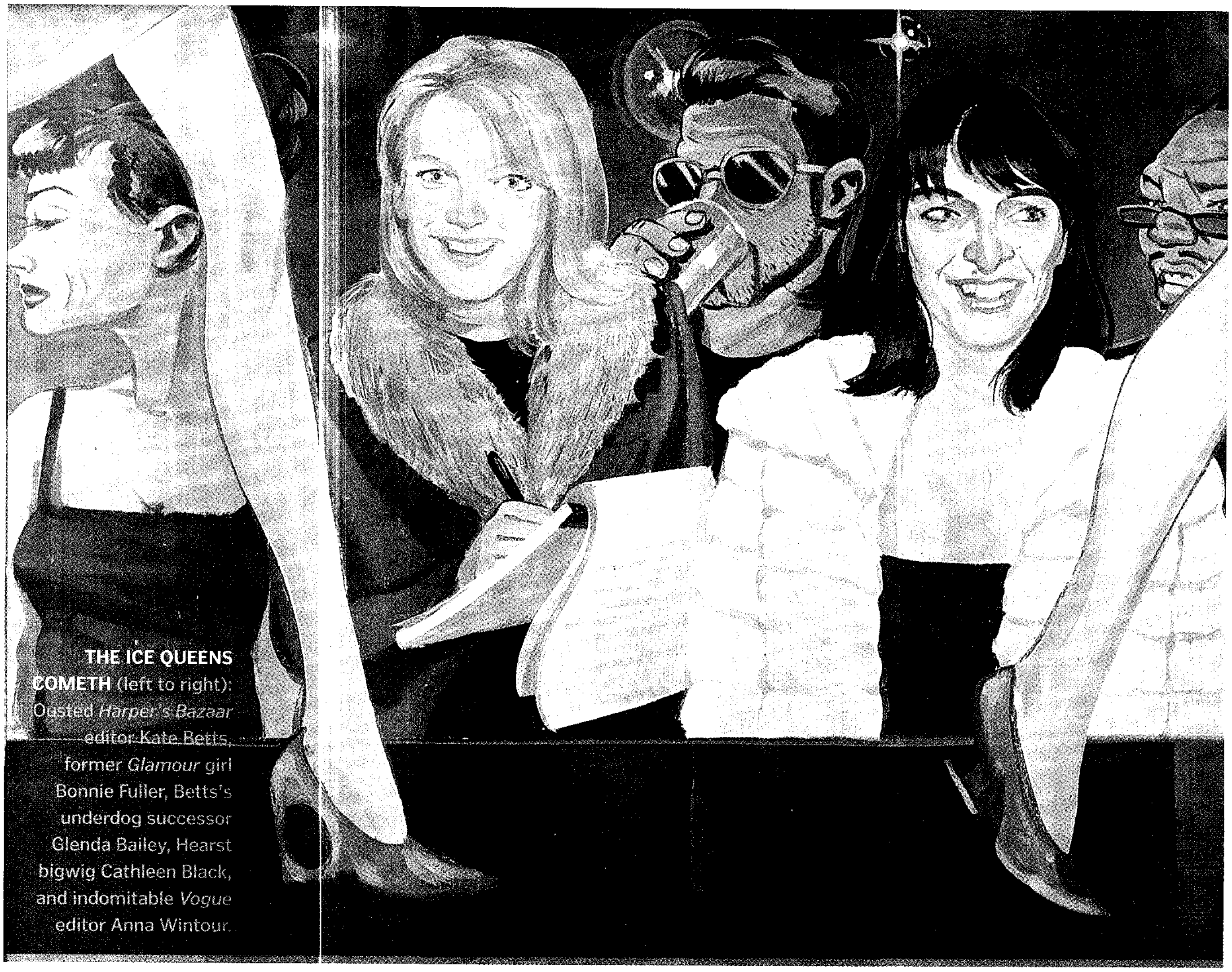
At the end of **Pier A (79)** in Hoboken, as you look out at a gleaming stretch of Manhattan, it hits you that the Garden State has its merits. Aside from the view, this grassy park, with its well-maintained promenade, makes for a fine place to picnic, sunbathe, fish, and take in fireworks. Just north of Pier A, **Frank Sinatra Park (34)** offers a boat ramp, a soccer field, and shaded benches. Have lunch at the **Sinatra Park Café** (525 Sinatra Drive; 201-420-9900) and enjoy the panorama that inspired Frank to hop the ferry to New York. Details: Hoboken Ferry from either the World Financial Center ($3) or West 38th Street Terminal ($4). For info, call 800-53-FERRY or visit www.nywaterway.com.

Owen Grundy Pier

Jersey City's **Owen Grundy Pier (68)** at Exchange Place is a clean, charming promenade and park. A little farther south, **Newport Pier (66)** is less populated (and slightly less maintained). But this is probably the most popular place in Jersey for casting lines into the Hudson. Details: Take the ferry from the World Financial Center to Colgate Center terminal ($3).

Liberty State Park

A water-taxi ride from the World Financial Center drops you off at **Liberty State Park (54),** where you'll find plenty of grass for lounging, a water's-edge walkway, opportunities for fishing and even crabbing, and magnificent views. Grab a hot dog from a vendor nearby, and check the schedule at the performance space (the Cirque du Soleil's *Dralion* passed through most recently). Or take the kids to the **Liberty Science Center (53)** for some interactive museumgoing. Details: One-way taxi tickets cost $5. For more info, call 201-985-8000. ■



THE ICE QUEENS COMETH (left to right): Ousted *Harper's Bazaar* editor Kate Betts, former *Glamour* girl Bonnie Fuller, Betts's underdog successor Glenda Bailey, Hearst bigwig Cathleen Black, and indomitable *Vogue* editor Anna Wintour.

BAZAAR Behavior

FASHION FLASH: THE FRONT ROW HAS BEEN REARRANGED. BONNIE FULLER? OUT AT *GLAMOUR.* KATE BETTS? OUT AT *HARPER'S BAZAAR.* WILL IT BE FULLER AT *BAZAAR*? NO, IT'S GLENDA BAILEY, OF *MARIE CLAIRE,* IN AN UPSET.

IS NO ONE SAFE IN THE SANCTUMS OF STYLE?

BY ALEX WILLIAMS

ILLUSTRATION BY ZOHAR LAZAR

JUST ABOUT THE FIRST THING YOU saw, walking into the air-conditioned tent of the annual Council of Fashion Designers of America Awards at Lincoln Center last month was Glenda Bailey's hair. Bailey, of course, is the newest editor in the 134-year history of the august fashion bible *Harper's Bazaar*. And her hair—an extravagant mop of copper-colored frizz—is one of the unlikeliest coiffures in the history of fashion magazines. It was as if, in a universe where so many of her peers seem to aspire to be Lady Macbeth, Bailey had chosen, tonsorially, to model herself after one of the play's Weird Sisters.

"I have my own style, and other people have their own style," Bailey, daughter of a Derbyshire farm laborer, said later in her broad, nasal East Midlands accent. "That's what's great about fashion now: There's no right or wrong."

That is a near-sacrilegious thought in the fashion world, which is about exclusion. One of the major functions of magazines like *Vogue* and *Bazaar* has been to separate those who know from those who don't. But what Bailey's hair, and her whole attitude, really said was *Fuck the code.* She was going to be just who she was, and do her new job *without* trying to pass.

Fashionistas found this posture risible and deeply scary in equal measure. Bailey is a woman who launched her ascent in the business more than a decade ago by being the first—but certainly not the last—editor of a British women's magazine to run a story featuring moody shots of penises. The word *sex* appears no less than three times on the cover of her last issue of *Marie Claire.* She brought real women with all their imperfections (and, frequently, their luggish boyfriends) into the pages of her magazine when upscale women's books were supposed to be about idealized fantasy. "I have a passion for fashion," she liked to say—and by saying it seemed to prove an opposite proposition. She lacked almost totally the iconic mystique the fashion world demands of a major editor.

But here was Bailey, the talk of the tent, with Chanel eminence Karl Lagerfeld suddenly approaching. Lagerfeld extended a warm embrace, and Bailey murmured thanks for a quote he'd given to the *Times.* "She's very enthusiastic, lively, and not pretentious," Lagerfeld had told the reporter, in praise that was faint indeed. "Those are all good qualities. But we do not know the rest. The question is open."

Then a petite blonde in a little black dress sidled up to Bailey, quietly asking her how it felt to stand, at last, in the full glare of Seventh Avenue.

"I'm always up for a good fight," Bailey said with a delicious smile.

BAILEY'S GRADUATION WAS A MOMENT of remarkable drama in the fashion world. First of all, the woman Bailey had replaced, Kate Betts, was her polar opposite: tall, blonde, Princeton-educated, and a protégée of both John Fairchild and Anna Wintour herself. And second, it was an article of faith—table talk hardening into gospel—that *Glamour* editor Bonnie Fuller was a lock for the job. But only eight days before Betts was fired, Fuller was ignominiously dismissed from her post, having apparently displeased owner Si Newhouse.

As a backdrop to these royal conflicts, a class war was escalating in the magazine world, with *Vogue, Bazaar, Elle,* and

W increasingly challenged by rising middlebrow powers, from Martha Nelson's *InStyle* to Oprah's new *O* to, yes, Bailey's hard-charging *Marie Claire.* The pragmatic, service-oriented, workaday magazines always had the readers (*Glamour's* circulation is over 2 million, versus *Vogue's* 1 million), but fashion books traditionally had an exclusive on the high-end advertisers like Gucci and Chanel. *InStyle,* the most imitated magazine of the nineties, changed that equation. "There's definitely pressure on the high-end magazines to move lower," says one Condé Nast editor. "The problem is, there is a growing gap between what readers want and what advertisers want. Advertisers want their products displayed with big beautiful pictures and long stories to match. But no one wants to read about the guy in Venice who made these beautiful silver earrings. They want to read about where they can get the earrings."

Patrick McCarthy, editorial director of Fairchild, actually hopes that his new competitor Bailey will produce a strong new—and high-end—*Bazaar:* "It will mean the category is alive and well and kicking. There's nothing worse than high-end magazines' going out of business, or getting lowbrowed."

Vogue's Anna Wintour is quick to downplay any writing to be read on the wall. "I'm sure there are a lot of people out there who buy Volkswagens," she says. "That doesn't mean there isn't a market for a Mercedes."

Bailey's ascension, along with the industry's circulation and advertising problems, made it seem as if everything was up for grabs. Rumors were suddenly flying that Kim France's *Lucky,* the smart new magalog from Condé Nast, is about to swallow up *Mademoiselle,* killing two birds (*Lucky's* young-skewing readership, *Mademoiselle's* search for an identity going forward) with one stone.

Just about the only person in the fashion world who seems unconflicted about Bailey's ascension is the woman who hired her, Hearst president Cathleen Black. "She's the American dream," Black insists, mindful of the irony that Bailey, 42, is a very British creation. "Glenda's quirky. She is who she is; she's from where she's from. But she hopped on an airplane five years ago and took America by storm, and she's never looked back."

"Kate always thought of herself as a fashion outsider," says a friend. "She mostly figured she was an outsider because she was smart, and fashion designers are very dumb. Kate was always rolling her eyes at something Alexander McQueen or Miguel Adrover said."

Black, like most good ad-sales people, is brassy, electric, and perpetually upbeat, but her armor of enthusiasm can't hide the fact that she's largely the architect of all this turmoil. "Black needs a success at *Harper's,*" says one former Hearst editor familiar with Black's thinking. "Of course, she can retire now, because she started *O,* which is going to make money for the company forever. But her manifold failure with Kate Betts haunts her. Not only did she hire the wrong person, she fired her in a very awful way."

WHILE BETTS'S FIRING WAS NOT as ghastly as certain legendary Condé Nast dismissals—Grace Mirabella's, for instance—and Betts is not one to play the martyr, it certainly wasn't Hearst's finest hour. Black told some people a full 24 hours before sharing the news with Betts, creating a kind of final torture-by-gossip. The steely Betts broke down briefly when she told her staff in a meeting that afternoon, but she quickly regained her equilibrium. A few nights later—shades of Al Gore's defeat—she was bobbing and shimmying with the bouncers to Destiny's Child at a farewell party at Puffy's in TriBeCa. "It was a little bit of the old Kate," says a Betts loyalist. "Before she was forced to become corporate."

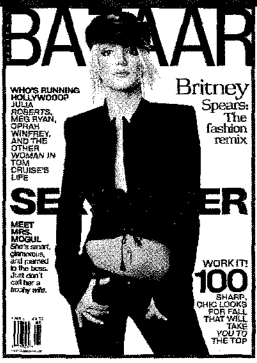
Daughter of noted architect Hobart Betts, Kate, a lifelong Francophile, studied European history at Princeton and after graduating moved to Paris, where she ran the Paris bureau of Fairchild. Ambitious enough to have accepted the *Harper's* job on the day she was due to give birth to her first child (son Oliver Betts Brown was born three days later), she started at *Harper's* in August 1999. Editor Liz Tilberis had died the previous April.

"Kate is very smart, but most important, she's *of that life,*" says *Bazaar* editor-at-large Karen Marta. "She's been formed by fashion; that's the crucible. Still, she approached it as a serious reporter, which was what made her stand out."

Another of Betts's assets was her youth. "The idea was that under Liz, the reader was 40 years old, and Kate was going to go after Miss 36, Ally McBeal herself, the girl who watches every episode of *Sex and the City,*" says one Betts supporter at *Bazaar.* "It was perfect, because *Kate* was 36. The focus would get a little bit younger, the fashion would skew a little more to the edgy side. I mean, that would be a great magazine, you'd think."

But Kate wasn't quite as "mass market" in sensibility as Ally. Just before she took over *Bazaar,* she did a *Today* show segment with Katie Couric, previewing the new swimsuits for spring. Betts, then *Vogue's* fashion-news director, said bikinis were back in a big way. "Any advice you can give this morning for women in terms of finding the best look for their body?" Couric asked. "Start getting in shape now," Betts said coldly. Couric seemed dumbfounded.

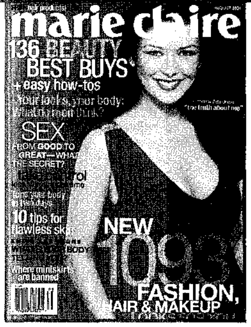
WRITER LYNN HIRSCHBERG ON KATE BETTS: **"She has a trait that I think is very rare: She doesn't care if people like her or not."**


BAZAAR
WHO'S RUNNING HOLLYWOOD? JULIA ROBERTS, MEG RYAN, OPRAH WINFREY, AND THE OTHER WOMAN IN TOM CRUISE'S LIFE
Britney Spears: The fashion remix
SE ER
MEET MRS. MOGUL She's smart, glamorous, and named to the boss. Just don't call her a trophy wife.
WORK IT! 100 SHARP, CHIC LOOKS FOR FALL THAT WILL TAKE YOU TO THE TOP

DON'T BETT ON IT Anna Wintour's youthful, smart protégée Kate Betts was the odds-on favorite for the editorship at *Harper's Bazaar* when Liz Tilberis died. But after less than two imperious years at the helm, she was sacked by Hearst's Cathleen Black, who was seeking a more mass-market sensibility.

GLENDA BAILEY:

"I may not have been born with a silver spoon in my mouth, but I know how to turn a magazine into a gold mine."


marie claire
136 BEAUTY BEST BUYS
+ easy how-tos
Your looks, your body: what do men think?
SEX
HOW GOOD TO GREAT—WHAT'S THE SECRET?
10 tips for flawless skin
Where miniskirts are banned
NEW
109
FASHION, HAIR & MAKEUP

GLENDA'S BAILIWICK *Marie Claire*'s circulation skyrocketed under the direction of British expat Glenda Bailey. But her place among the fashion elite wasn't cemented until her recent coup: capturing the coveted editorship of *Harper's Bazaar.*

Which brings up another truth: What some view as her refreshing, often amusing bluntness, others see as plain rudeness. “I think she views it as kind of ‘up front,’ ” says writer Lynn Hirschberg, a staunch Betts defender. “You know, you can see the knife, where others are of the you-can’t-see-the-knife-but-it’s-going-in-your-back variety. She has a trait that I think is very rare: She doesn’t care if people like her or not.”

Betts also enjoyed playing the role of fashion arbiter with comic Vreeland-esque certainty. “She can be really funny,” says Hirschberg. “Over Christmas, I wrote a column about underwear, and I mentioned that I have all these matching sets, and some of them are browns and beiges. Kate was recovering from some minor surgery at the time, but she called me from her hospital bed. ‘Lynn,’ she said. ‘Three words: *Earth tones, no!*’

“ ‘You mean you want them out of the piece?’ ” Hirshberg asked.

“ ‘No,’ Betts said firmly. ‘I want you to throw yours out. Now.’ ”

Early on, Betts played up the competition with *Vogue* and Wintour, her former mentor, while batting away the persistent suggestion (ironic in hindsight) that she was going to turn *Harper’s Bazaar* into *InStyle*. And her imperious, Anna-in-training persona (gossip columns had her taking her baby’s nanny on the Concorde and throwing a tantrum at Michael’s restaurant when her table wasn’t ready) didn’t help.

Another part of the problem was structural. “Kate inherited bad numbers, and she was following a saint,” says one Betts underling. “There was a lot of talk that even Liz would have been fired if she had not gotten sick.” Tilberis, yet another British import, had been a fashion anomaly—a humane, widely beloved mother figure in an industry of spoiled children. Tilberis’s elegance in personal style translated to elegance in the style of the magazine, which she remade when she took over in 1992. With its Fabien Baron design that looked back toward the glory years of legendary art director Alexey Brodovitch, *Bazaar* had an otherworldly beauty—though the aging demo that appreciated it was of serious concern to Hearst.

Betts was brought in to bring change, and change was swift. Relying on the sensibilities of art director Michael Grossman, who had given *Entertainment Weekly* its defining look, Betts jerked *Bazaar* into the present with a striking, even shocking, makeover, featuring MTV-zesty shoots. The venerable logo was discarded, as was, for the most part, Baron’s (and Brodovitch’s) beloved white space.

Every small detail was an excuse for another operatic squabble—it seemed to amount to a management strategy. “It was as if, with no drama, it would be like trying to cook an egg in a cold frying pan,” says a former staff member. “She tried the same sort of divide-and-conquer strategy that Anna does at *Vogue*. The idea is, if you keep people in fierce competition with each other, you’ll get their best work—but after a while, it just seemed like harshness.”

Betts and Hearst even allowed the turmoil to be caught on film, inviting in cameras from Hearst’s Lifetime television division to tape a behind-the-scenes documentary about a brand-new editor producing, essentially, a brand-new magazine. The tape became a camp classic—*Mommy Dearest* about fashion’s own family. The show portrays Betts needling her staff: “I feel like I don’t have any support,” she snaps. “I feel like I have to do everything myself . . . It’s making my life *miserable.*”

Unfortunately, while advertising perked up a bit, the newsstand numbers didn’t respond. They weren’t bad, mind you. A magazine being off 8 percent of newsstand during a recession is hardly alarming. Fair or not, though, Betts had failed to stop the slide at *Bazaar*, which was now selling 722,000, against 1.2 million for *Vogue.*

Meanwhile, the fashion Establishment was her toughest audience. Every cover was second-guessed—too young, too stodgy, wrong celebrity, wrong model. No one could put a finger on what fantasy Betts was trying to sell.

Last spring, she had the magazine redesigned yet again, adding a tone that attempted to reclaim the sophistication of Baron’s work. But in her last months, she was increasingly bunkered and anxious as she cast about for a formula that would save her job.

“The magazine business is in a phase of dumbing down,” says one Betts loyalist, by way of postmortem. “In the end, they just wanted ‘100 Looks for $100.’ But it doesn’t all have to be that. Everything doesn’t have to become ‘Find Your Inner Clitoris.’ There’s room in the business for more than one kind of success.”

But not for Betts, at this moment. When executive editor Mary Duenwald left *Bazaar* in the spring, she confessed to Betts, “I guess I’m just not a fashion person.” Betts joked, “I’m not, either.”

MANY FOUND THE TIMING OF Betts’s dismissal perplexing, since she was in the midst of closing *Bazaar’s* September issue, the most important one in a fashion magazine’s year. But with the *Glamour* job open (Fuller had been fired days before) and Bailey therefore in play, Black had strong motivation to move quickly, whether or not Bailey had actually been in contact with Condé Nast.

While Bailey hasn’t fired many people yet, she’s wasted little time in making her mark. She’s told her entire staff to cancel their summer plans. Her first defining hire was *Self* fashion director Xanthipi Joannides, a former Ruth Whitney protégée who began at *Glamour* in 1970. The hard-

Photograph by Henry McGee/Globe Photos; opposite: photograph by Robin Platzer/Twin Images.

est job to fill has been that of art director. Word is that she approached Robin Derrick, the star art director of British *Vogue,* in her first two weeks, but Derrick declined. The play only fueled the theory that Bailey was going to "do a British *Vogue.*" "It's not 'coded,' " explains one fashionista. "It's not self-referential, by fashion people for fashion people."

Bailey, as noted, is definitely not a fashion person. Like many upcountry Brits, this daughter of England's rolling, agrarian hinterlands comes off as disarmingly "real" from the first meeting. She's charming and witty and candid and folksy and upbeat—delightful, really, even if that particular menu of character attributes seems almost pornographic when set against the Siberian emotional landscape of high fashion.

Which is not to say that she's necessarily any cuddlier than her fashion adversaries. In fact, she seems to relish a good class war. "I've actually committed the two biggest fashion sins," Bailey says cheerily. "I'm not from a privileged background, and I don't hide my past. So I'm sure some people find that intimidating. They look at me and they realize I am where I am because of my talent. I might not have been born with a silver spoon in my mouth, but I know how to turn a magazine into a gold mine."

Then, in fierce tommy-gun bursts, she dispatches some of the canards that swirl in the air around her.

She doesn't know fashion?

"I've been going to the shows since 1983. I've been a fixture on the front row for more years than I care to remember."

She's downmarket?

Rubbish. "I was very, very successful at *Marie Claire,*" she says. "It was the biggest-selling upmarket fashion-and-beauty magazine. It had far more upmarket fashion advertising than any of its competitors."

Marie Claire soared partly on the strength of cover lines seemingly written for Jerry Springer (FATHERS WHO PLEDGE THEIR DAUGHTERS TO CELIBACY) but also on a cozy middlebrow mix of first-person confessionals and very wearable fashion. The British fashion world suddenly shut up about Derbyshire and began to lionize Bailey. Portrayed as a real-life version of Patsy and Edina of British television's *Absolutely Fabulous,* Bailey even starred in a fawning Channel 4 documentary, *Absolutely 'Marie Claire.'* A starring role in a big American Express ad campaign followed. Before long, her electric personality had her mingling with Tony Blair at cocktail parties.

"I always say I had to leave the country because I had become a question on *Celebrity Squares,*" she jokes.

In 1996, Hearst imported Bailey to perform the same sort of alchemy she had demonstrated in England—that is, to follow in the footsteps of her predecessor, Bonnie Fuller, who had just graduated to *Cosmopolitan.*

BONNIE FULLER WAS SUPPOSED TO be sitting in Glenda Bailey's office—if not Anna Wintour's. Instead, she finds herself in P.R. man Howard Rubenstein's corner office, 30 floors above Sixth Avenue, which is enshrouded, appropriately, in fog.

When Condé Nast fired Fuller on May 22, the industry was stunned, and so was Fuller. "I was surprised. I was very surprised," Fuller says with a pained laugh. With her girly, vaguely sixties-ish long chocolate tresses, Fuller looks sprightlier than her 44 years (indeed, she just had a son in January; Sasha and his nanny had become a fixture in the *Glamour* offices, since Fuller wanted to breast-feed while maintaining her punishing workload). "We had just come off two of the biggest revenue years in the magazine's history. We had the highest rate base the magazine ever had."

Fuller's Midas touch was the envy of the industry. "Wherever she went, she *minted* money," marvels a rival editor. "Condé Nast is saying that it's the numbers," says another rival editor. "But if you're looking to boost the numbers, Bonnie's the first person you're going to bring in."

The real sting must have been that Bailey had triumphed. "You know, Glenda and Bonnie hate each other," says one editor who knows both. "So it's unbelievable that in the end, Bonnie was outwitted by this woman. Glenda trashed Bonnie's version of *Marie Claire* to the French owners, then somehow has gotten it in the media now that somehow she, Glenda, saved *Marie Claire.* It didn't need saving."

In a larger sense, it was Fuller's ambition—her aggressive flirtation with *Bazaar* and, later, her bull-in-a-china-shop approach to Condé Nast court politics—that seemed to drive this entire wild round. "I don't think there's anything wrong with being ambitious," Fuller says after careful consideration. "I've always had a philosophy that if you go after your dreams, you're going to be a happier person. Men have always felt that they could do that. With women, that whole idea is only a generation or two old. So would you define that as *ambition,* going after your goals?"

Which Fuller definitely did. While editing *Flare,* in Canada, she wrote to the publisher of *YM* trumpeting her accomplishments and looking for a job, which she got. She promptly reinvented the magazine, pumping its 970,000 circulation to a lordly 1.7 million—and wrote to Helen Gurley Brown at *Cosmopolitan,* trumpeting her accomplishments. Fuller was drafted by Hearst to run *Marie Claire* shortly after it was launched Stateside, and when she eventually replaced Gurley Brown, Fuller grew newsstand circulation at *Cosmo* by 17 percent in her first year.

When Fuller jumped to *Glamour,* Ruth Whitney, rather coldly put out to pasture, disapproved vehemently and publicly of the choice of her successor. And eventually, Si Newhouse came to share this view.

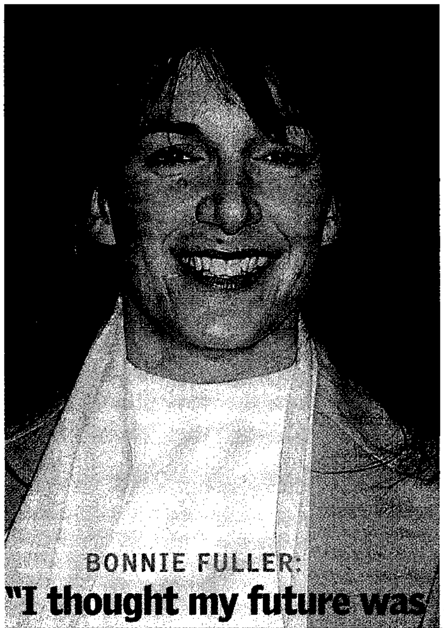
Fuller, however, had perhaps hastened her downfall two years earlier when she tried to get out of her *Glamour* contract to go to *Harper's.* It's common knowledge within the industry that Newhouse had never forgiven her, and had gone so far as to threaten to sue her.

It was no secret that Fuller wanted *Bazaar.* She'd made a relatively public play for the magazine when Tilberis died in 1999. It wasn't long after Betts beat her out that Fuller hopped to *Cosmo*'s historic rival, *Glamour.* At the time, the press reported that Fuller and her ever-present collaborator, creative director Donald Robertson, actually produced mock-ups of *Bazaar* as they would render it and sent them to Hearst as a virtual job application, even *after* Betts had been hired.

"Those reports simply weren't true," Fuller says. "I was out of the country in Israel with my son at the time. I don't even know what could have started the rumor. I know that James Truman at one point had asked Donald to do some cover ideas for *Teen Vogue*—maybe that's what people saw." Most who know Fuller believe her. "Hearst had wanted her, then Si wouldn't let her out of the contract," says one well-placed editor. "Then she became damaged goods. And by that time, Glenda said that she wanted the job or she was going to go to Condé Nast, so Hearst gave her *Bazaar* to keep her."

When Betts was axed, word was that Fuller made another play for the magazine and even delayed signing an existing extension of her three-year Condé Nast contract while making a bid to outmaneuver Bailey into Hearst's marquee seat. One source close to Fuller says she had been offered a contract renewal—which she planned to accept—in the late stages of her pregnancy and had simply put it off until after the baby was born. Fuller, for her part, insists she made absolutely no overtures of the sort.

"I was really committed to *Glamour* magazine," Fuller says. "Now, the *Harper's Bazaar* thing, I had been approached two years ago to go back there. I did not. I thought my future was at *Glamour.* There was absolutely no contact between myself and Hearst. None. *None none none.*"



BONNIE FULLER:

"I thought my future was at *Glamour.* There was absolutely no contact between myself and Hearst. *None none none."*

FULLER BRUSH Known for cleaning house and boosting circulation wherever she went, *Glamour* editor Bonnie Fuller was widely thought to have a lock on the top slot at *Harper's Bazaar.* But then Fuller herself got the brush from Condé Nast.

GLAMOUR
Be His Best Ever in Bed
612 Pairs of Jeans
Hey, Weight Obsessors!
Summer Hair & Skin Dos & Don'ts
Sexual Astrology Reveals

The perpetual interest in Fuller is hardly surprising. Wherever she's landed, Fuller has shown an uncanny, almost Spielbergian instinct for what regular American flyover-type women believe, wish, fear, and, most important, understand. "I've always thought the key was to empathize with the reader, and then to talk to her," Fuller says. "I've always thought it's very important to be a reader's friend and make magazines that felt like they were a club you *could* belong to."

In a spunkily teenage-ish show of inclusiveness, Fuller tended to abandon her corner office at *Glamour,* preferring to rule more democratically from an open pod in the center of the office. To some, the effect was a little *too* teenage: "She and Donald were the ones at the cool table," one staffer said, "and everybody else was always trying to be cool by sitting as near to them as possible."

As befits an editor of her stature, Fuller is burdened with the usual luggage cart of underling-bludgeoning stories. She astonished with her hands-on micromanaging. "She'd even go pore over the photo credits: 'Are we sure this is beige and not ecru?' " recalls one former employee. Phone calls from the slopes in Utah were routine, and when Fuller took a bike tour of Tuscany with her husband, Michael, staff members had to map her mile-by-mile progress so they could FedEx copy to her next pension.

In her first week at *Glamour,* Fuller assigned several members of the art department—all of whom had just seen their immediate boss fired—the task of making decorative party-favor picture frames for her daughter's birthday party (Fuller insists the incident occurred because an assistant had misunderstood a simple directive to go out and buy some cheap frames).

Last-minute changes were frequent; hours were often brutal. "With Bonnie," says a *Glamour* editor, "you'd be working until 2 A.M. for days on end. I guess if I were going to give her credit, I'd have to at least say she was a workaholic." Attrition became a fact of life. Some called her the "Fuller Brush," says former senior editor Barrie Gillies. "People were always getting swept away." Others, less charitable, dubbed her "the Bonster."

"Bonnie *can* be monstrous in her pursuit of what she thinks is right," says one Fuller loyalist. "But she's grateful to those who help her. She's a person with a lot of drive, and sometimes she runs over people. But she's a decent person."

"If you were a thick-skinned person, then you could do fine under her," recalls Lisa Simmons, a former *Cosmo* editor and a Fuller supporter. "She would write in 'Duh' in your copy. She would get mad at you if you had bad handwriting, as if you were trying to get at her by not having good handwriting. But she was amazing at seeing what a story needed to work."

In the end, it might have been Fuller's ambitions for another fashion magazine, *Vogue,* that did her in. At the time Fuller took over *Glamour,* the press was brimming with rumors that Wintour might soon step down. One Condé Nast source says Fuller told intimates that she took *Glamour* so she could get *Vogue.* "I know for a fact that Anna heard that," says another. "Anna hasn't spoken to Bonnie since Bonnie got here."

The simmering rivalry bubbled over this spring, when Fuller attended her June-issue print-order meeting, a monthly meeting at Condé Nast in which editors of each magazine show off the upcoming issues to the suits in order to determine how many copies will be printed.

Much to the shock of her superiors, Fuller unveiled a cover featuring a photo of actress Catherine Zeta-Jones. *Vogue* had wrangled a hard-fought exclusive cover story with the actress and new mother for the July issue. *Glamour* had done a "write around" on the actress and put an older photo on the cover. Within weeks, Fuller had visitors from upstairs at 4 Times Square, the company's headquarters. She was out.

A source in Fuller's camp insists that *Vogue*'s plans didn't even come up in the meeting. Moreover, the source says, when Fuller heard about the tension at *Vogue,* she raised the possibility of pulling the cover, but the implicit directive was that she go forward with it.

The story of her dismissal is liable to become a classic. One version had her stubbornly camping out in her *Glamour* office, refusing to leave even as movers were hoisting in boxes of files belonging to new *Glamour* editor Cindi Leive, who had once worked under Fuller. "They *asked* me to stay," Fuller insists. "I asked Cindi what she wanted to do, and she asked if I could please help finish the August issue."

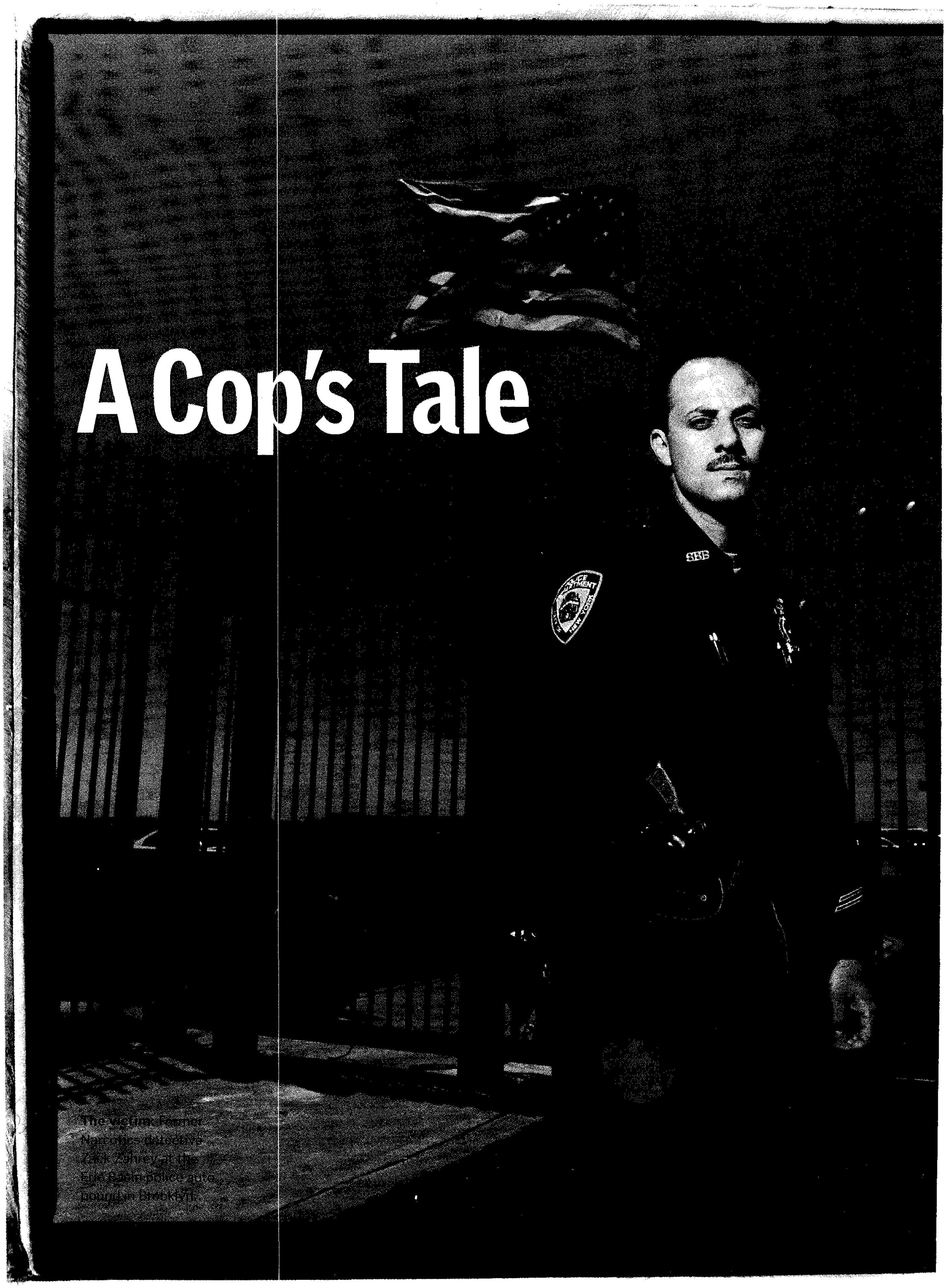
"In the end," says the Condé Nast source, "Anna's tantrum sealed the deal."

"When I was at *Vogue,* everyone was lamenting the bringing-down of *Vogue,*" says one writer. "Now it looks like the last bastion of fashion culture. Anna is the one who's holding out."

Back at *Bazaar,* Bailey is said to be in talks with Fabien Baron about a return engagement—tantalizing insiders with the prospect of the revered logo making its return with him. Bringing him back might be a P.R. masterstroke. It could usher in the era of updated glamour that Cathie Black covets. It could also be the season's most fashionable fig leaf. ■

Photograph by Henry McGee/Globe Photos.

A Cop's Tale



The Victim: Former Narcotics detective Zack Zahrey at the Erie Basin police auto pound in Brooklyn.

Seven years ago Detective Zack Zahrey walked into a station house to look into the murder of a schoolyard hoops pal—and walked out a suspect. The victim of an overzealous investigator and a crooked informer, Zahrey has aimed a $40 million lawsuit squarely at the way cops—and prosecutors—play the game. By Craig Horowitz

WHEN ZACK ZAHREY WALKED INTO BROOKLYN'S 68TH PRECINCT ONE EVENING SEVEN years ago, he had no idea he was about to change the course of his life forever.

An undercover narcotics detective who worked out of another precinct, Zahrey went to the six-eight to do something cops do all the time: to see if he could get some information for the family of a murder victim. Zahrey and the dead man, William Rivera, were friends from the neighborhood. They played basketball together at Ft. Hamilton High School, in the playgrounds, on numerous teams, and eventually in the Police Commissioner's League—Rivera had become an auxiliary cop just to qualify.

Known by the nickname Supreme, Rivera was a street legend. A natural shooter with great hands and devastating moves, he was heavily recruited in high school by Division I colleges (his grades were too big a hurdle). He regularly thrilled onlookers at the 56th Street courts in Sunset Park, where Brooklyn's real players went for competition. He dominated games at the West 4th Street playground in the Village, site of some of the toughest, most exciting street ball in the city. And he played in the famed Rucker tournament, which showcases the city's premier talent along with players from the NBA.

Now Supreme was dead at the age of 27, gunned down at 3 A.M. as he sat in his Lincoln Continental in front of a club called the Station. Though the murder had taken place in full view of a number of people on Fourth Avenue, one of the main commercial arteries in Bay Ridge, neither of the two shooters had yet been identified.

But one of the guns used in the murder was a 9-mm. Glock that belonged to an off-duty cop. As it happened, this particular cop was already on probation for a previous incident in which his gun was taken away from him in a bar fight. In addition, the murder victim himself had been an auxiliary cop. Consequently, investigators from Internal Affairs were all over the station house, working the case alongside the guys from Homicide.

All of which made for a very testy situation at the precinct. Zahrey wasn't aware of any of this when he popped up and started asking about the case. Nor was he aware that the cops believed his friend Supreme had been running a crew that specialized in robbing drug dealers.

Not surprisingly, an Internal Affairs investigator named Robert Boyce took an immediate interest in Detective Zahrey that night. Recently assigned to the beefed-up Internal Affairs bureau, Boyce was part of the NYPD's new, get-serious anti-corruption effort in the wake of the Mollen Commission report.

"I was okay with his questions at first," Zahrey remembers. "I mean, I understand there's like a process of checks and balances. And besides, I knew I hadn't done anything."

But when Zahrey was ready to leave, the questions from Boyce became more pointed. "Were you there?" Boyce almost badgered him. "Maybe you were there, Zahrey. Maybe you even know what the beef was."

Zahrey explained that he was working when Supreme was murdered and had no idea what happened. It had been more than two years since he and Supreme had any significant contact.

"I was really uneasy with how my own job was treating Supreme's family. Nobody was telling them anything. This guy was still a friend of mine. I was just be-

PHOTOGRAPHED BY DANNY CLINCH

ing loyal," Zahrey says. "But Boyce was getting me agitated, and suddenly there I was, starting to feel like I had really stepped in some shit."

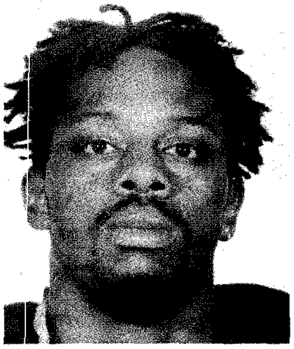
The feeling was just the beginning. A few hours later, after he'd gone home and he and his wife were in bed, a detective called and asked Zahrey to come in again. "He said they wanted to hit me with some ideas, see what I thought," says Zahrey. "My wife told me not to go, and of course, in retrospect, she was right."

Back at the precinct, the detectives working the case didn't seem to be sure whether they wanted to treat him as a colleague or as a suspect. "You sure you don't know anything?" they asked. "You better think about it carefully, 'cause this could come back and bite you in the ass."

INDEED, IT DID. WITHIN TEN DAYS OF Supreme's murder, Sergeant Boyce had opened an Internal Affairs file on Detective Zahrey and started an official investigation. But it would take the department three years to muster the evidence to charge Zahrey with an astonishing list of crimes that included selling drugs, participating in the robbery and murder of a drug dealer, robbing other dealers, and selling guns.

The charges were based almost entirely on the testimony of a career felon who was promised a chance to walk out of Sing Sing in exchange for implicating Zahrey. Though it took a jury just 10 minutes to clear him of all the charges, by that time Zahrey had spent years in what amounted to a kind of seventh circle of false-accusation hell, including eight months in jail under 23-hour-a-day lockdown.

Now Zahrey has filed an unprecedented $40 million civil suit targeting the practices cops used to prompt "a thoroughly disreputable and unbelievable street criminal to concoct false accusations." The suit charges the city, the Police Department, the Brooklyn district attorney, and the U.S. Attorney for the Eastern District with "malicious and wrongful criminal investigation and prosecution." In the process it shines a very harsh light on some highly controversial practices that have become an accepted part of the criminal-justice process.



The snitch: Sidney Quick.

LOOKING BACK OVER THOUSANDS OF pages of court documents, testimony, depositions, and interviews, it's hard to understand why Internal Affairs and the Brooklyn D.A.'s office wanted to nail Zack Zahrey so badly.

The force: Brooklyn's 84th Precinct basketball team, with Zahrey in front and Supreme in the back row.

Maybe it was the anxious, supercharged post–Mollen Commission atmosphere. Maybe Zahrey pissed off the wrong person. Perhaps someone had a gut feeling about him. Or it could have been the fact (mentioned to me many times in interviews with prosecutors and Internal Affairs detectives) that a good cop wouldn't have had associations with people like Supreme and some of the other guys Zahrey played basketball with. "These were bad guys Zahrey grew up with," one detective said. "And saying basketball was the basis of the relationships just didn't ring true to me."

Whatever the reason, the Police Department and the Brooklyn D.A. went after Zahrey with an indefatigable zeal. But after years of investigative work, the prosecution's case was based almost entirely on the uncorroborated testimony of one key witness—a crack-addicted felon named Sidney Quick who was friends with Supreme and occasionally hung around the park during basketball games. Quick claimed he participated in the crimes along with Zahrey and the other members of Supreme's crew.

Ironically, given their unrelenting hunger to make the case, it wasn't even the Brooklyn D.A.'s office who secured the indictment against Zahrey. Because the case consisted of little more than the word of Sidney Quick, they had a big problem. You cannot prosecute someone in state court based solely on the uncorroborated testimony of an accomplice.

You can, however, bring this kind of case in federal court. So after much lobbying reportedly took place at the highest levels, the office of Brooklyn district attorney Charles Hynes persuaded the U.S. Attorney to take the case.

In all of these conversations, however, the Brooklyn D.A. somehow neglected to tell the U.S. Attorney's office about a two-and-a-half-hour audiotape of Detective Sergeant Boyce and Detective Sergeant Michael McWilliams interviewing Sidney Quick at Sing Sing. On the tape, the two Internal Affairs detectives are heard cajoling, manipulating, pushing, prodding, and leading Quick to tell them what they want to hear about Detective Zahrey. They promise Quick everything short of a weekend in Vegas with hookers, drugs, and cash to gamble.

Though Quick was facing the possibility of 25 years to life as a repeat felony offender, Boyce tells him: "If you give me Zack, I'll drive you home." Then, when discussing the robbery and murder of a drug dealer named J.R., Boyce is alternately threatening and seductive. First: "You giving me a whole lot of smoke here, man, but you ain't showing me no fire. Know what I mean? I think you're holding back. You haven't nailed him to the cross. But if you hold back, you don't get the deal."

Then, after Quick has admitted he bought the gun used in the drug dealer's murder and is reminded that he fits witness descriptions of the killer: "You think nobody ever called in and your name wasn't mentioned? Your name was all over that fucking case. You better cooperate or else."

Then, shifting gears again: "If you did something, fine, you did it. If someone else pulled the trigger when you were there, we can get around it. You understand what I'm saying? If you tell me Zack was there when J.R. was killed, he's fucked, and you are looking at a very sweet deal. But I can't go with bullshit. I can't go back down there and say he's got a lot of little itty-bitty information but he's got nothing we can nail Zack with. The deal is Zack. You understand that?"

At one point, they even offer to relo-cate him. "We'll give you a bunch of money and drop you someplace. You know what I'm saying? You can start living life again."

Though no one from the U.S. Attorney's office would comment, they must have exploded when they were blindsided by the existence of this tape. At the very least, they must have felt deceived by the Brooklyn D.A. Whatever credibility Quick had as a witness against Zahrey—and it wasn't much to begin with—was obliterated by the tape. After a five-week trial, the jury took ten minutes to acquit Zahrey of all charges.

"The government had no evidence," says Karen Rubin, one of the jurors. "Sidney Quick was a joke. He was totally unbelievable. They told him what to say. He was just trying to save himself."

"This is the first case where prosecutors are in serious danger of having to stand trial on an allegation that they manufactured false evidence or acted wrongfully," says Joel Rudin, Zahrey's lawyer.

The local hero: Zahrey receives his detective's gold shield from police commissioner Ray Kelly in 1992.

Two and a half years after his exoneration in criminal court, Zahrey was cleared at a departmental trial and reinstated as a detective. But the damage had been done. His career and reputation had been ruined, his family devastated.

"I loved being a cop and I was really good at it," says Zahrey, 37, who never returned to detective work even though he got his shield back. "I risked my life working the toughest neighborhoods in Brooklyn as an undercover with no vest. I was a son of a bitch out there. I was a buying machine. One hundred and fifty-nine drug buys in eighteen months. And look what they did to me."

Zahrey's civil suit, however, is about more than revenge and restitution. "This is probably the first case where state and federal prosecutors are in serious danger of actually having to stand trial on an allegation that they manufactured false evidence or acted wrongfully in their investigation of a criminal matter," says Joel Rudin, who has been Zahrey's lawyer through the entire seven-year ordeal.

Traditionally, prosecutors have had immunity from lawsuits for wrongful prosecution. As a practical matter, this protection is crucial. It would be almost impossible for the criminal-justice system to function if prosecutors had to worry about getting sued by every defendant they take to court. The Zahrey civil action, however, does not seek damages for the decision to prosecute.

Rudin wants to hold prosecutors accountable for what they did before they got the indictment against Zahrey. He is accusing them of misconduct for actions they took in their role as investigators, long before they ever got to the courtroom.

"This case is so significant," says Rudin, "because if prosecutors know they might be held liable if they act wrongly in shaping the stories and potential testimony of government informants, then they'll have to follow some basic standards."

Right now, cops and prosecutors can take a lifelong predator, a violent criminal with a history of lying and manipulating the system—a Sidney Quick—and give him a step-by-step guide to getting himself out of prison. "If they can prosecute a police detective based on the word of someone like Sidney Quick, then no one is safe," Rudin says.

What is unique about the Zahrey case is the documentation: the existence of the Sing Sing tape. The normal procedure, according to Internal Affairs detectives I spoke to, is to spend as much time as needed interviewing a witness—and to do whatever is necessary to get what you're after—and then to tape only the finished, final statement. The two-and-a-half-hour tape of Sidney Quick and the detectives badgering and negotiating and doing what cops sometimes do, was made by mistake.

Over the past fifteen years, there has been an extraordinary shift in the balance of power in the criminal-justice system from the judges to the prosecutors. Wielding harsh mandatory sentences that leave little or no room for judicial discretion, prosecutors can put incredible pressure on people to cooperate and to say what they think prosecutors want to hear. And the system has come to rely almost exclusively on this wheeling-and-dealing method of charging and convicting people.

"The system depends on informants to break cases. Cops and prosecutors bring someone in and get them to implicate somebody else," says Rudin. "It's the Sammy Gravano syndrome. He admits to nineteen murders but gets a walk because he helps prosecutors. You need people to testify against the bad guys, but you can't simply give them the whole courthouse. There is a total lack of proportionality and sense of balance."

And when mistakes are made—and there's been a spate of highly publicized cases recently in which innocent people have spent years in jail based on the false testimony of informants—little if anything is done to find out why the system didn't work.

"When there's an airplane crash, there's an inquiry immediately to find out what went wrong," says Ellen Yaroshefsky, a professor at Cardozo law school who is an expert on the use of informants. "But in the criminal-justice system, we sweep these things under the rug. Until there are systemic changes to create a balance between the court, the prosecutors, the police, and the defendants, we can expect a lot more wrongful prosecutions and convictions based on false evidence."

ZAHREY, WHO IS SIX THREE AND HAS dark eyes set deep into his angular face, was born and raised in Brooklyn's Sunset Park. Though he always wanted to be an architect, he wasn't much of a student. So in 1984, while attending Staten Island Community College, he signed up to take the police exam. Though he did it as a lark, he scored well, and found that almost as soon as he entered the academy he became more and more excited about the prospect of being a police officer.

"I loved being a cop. I felt really good about it," says Zahrey, who was the NYPD's first Palestinian recruit. "It's not all bleak and miserable. You get to do a lot of good things out there."

Zahrey did a brief stint in a neighborhood-stabilization unit in Manhattan when he graduated from the academy in December 1985, then was assigned to the 84th Precinct in Brooklyn—which includes the large Arab population clustered around Atlantic Avenue—because he spoke Arabic.

In early 1990, he was assigned to Narcotics, and he went undercover in April 1991. "I was born and raised in Brooklyn. I knew the streets, I knew the slang. So I did very well as an undercover," he says.

On June 8th, 1993, he was formally evaluated by his commanding officer. "Zahrey understands the high level of integrity that is expected of him as an undercover officer," the sergeant wrote. "Detective Zahrey is a very dedicated officer." "A leader among his peers." And finally, the sergeant concluded, Zahrey "exemplifies the undercover officer."

During this period in the early nineties, while Zahrey was advancing in the department and logging 400 hours a year in overtime, he did what the department claims it wants cops to do. Rather than move to Babylon or Hicksville, he stayed in the neighborhood and maintained his contacts.

THE 56TH STREET PARK HAD ITS OWN DYnamic, based entirely on athletic skill. It was very clear-cut. If you could play, you were accepted. "Throughout the eighties and much of the nineties, this was the place that everybody from Bay Ridge, Red Hook, Sunset Park, Boro Park, Park Slope, East New York, Coney Island, and other neighborhoods knew they could go to and get a really good run," Zahrey says. "We came together because of a love for the game. That's why our lives crossed. Basketball."

The pull was so strong, the allure of those hours spent on the asphalt so irresistible, that the men tried to hold on to the experience, even long after the responsibilities of adult life got the better of them. Max Muñoz, a player who came out of Ft. Hamilton High School with Zahrey, was able to play less and less once he got married, moved to Staten Island, and went into the air-conditioning-and-refrigeration business.

Struggling to somehow keep some part of the romance, he would stop by the park between calls and just sit in his truck and watch the guys play. Ten minutes. Fifteen minutes. It was enough to make him feel good. And after a while, he'd move on to his next job. It was Muñoz who held Supreme in his arms the night he bled to death.

Among the players, Zahrey says, there were cops and brokers and contractors and teachers and firemen. All kinds of people, really: "It was just good times. You'd play and you'd leave. You didn't get into anybody's business. It was like, 'Hey, yo, man, what's up?' and you'd play. That's it. There was never any blah, blah, blah, blah."

As a result, Zahrey says, he knew very little about the guys he spent time with at the park, including Sidney Quick, whom Supreme brought around and introduced as "Bubba" and who would participate only in the shoot-arounds. (He wasn't good enough to play in the games.) There was a spirit, even a kind of camaraderie, among the players, but there were always reminders that some of these guys were not exactly angels.

The baskets at the 56th Street park are hung, just as they are at all the other city courts, from metal backboards. This gave rise to a showboating maneuver called "clapping boards." When one of the guys who could really sky put a nice move on someone and went in for a layup, he'd smack his hands on the backboard as he scored. It made a thunderous sound that served, like hanging on the rim after a dunk, as an exclamation point to the score.

One afternoon, a heated full-court game was in progress when a white guy who was one of the regulars drove to the basket, laid the ball in, and clapped boards. Apparently, there was a very small metal screw sticking out and it caught the edge of his wedding band. "It ripped his finger right off his hand," Zahrey says.

"He didn't even realize what happened. We all stopped playing and somebody yelled, 'Hey, yo, man, your finger. That's fucked up.' And then the guy sees his hand and he's running back and forth like crazy and screaming and he picked up his finger and he's trying to stick it back on."

In the meantime, one of the other players found the guy's wedding ring on the court. "He took the ring to the fountain, washed it off, and stuck it in his pocket. He didn't give it back. But that's the park for you. These were some hard sons of bitches." The guy never did return the ring, and the player who lost his finger was back running full-court in a matter of weeks, minus one digit since doctors were unable to reattach it.

THIS IS WHAT YOU CALL AN ASSOCIATION case," one of the detectives told me. "We looked at him, and he basically got jammed up because of his friends, who he associated with."

When Internal Affairs detective Boyce (now Captain Boyce, commanding officer of the 40th Precinct in the Bronx) began his investigation of Zahrey in March 1994, it seemed he had a clear strategy.

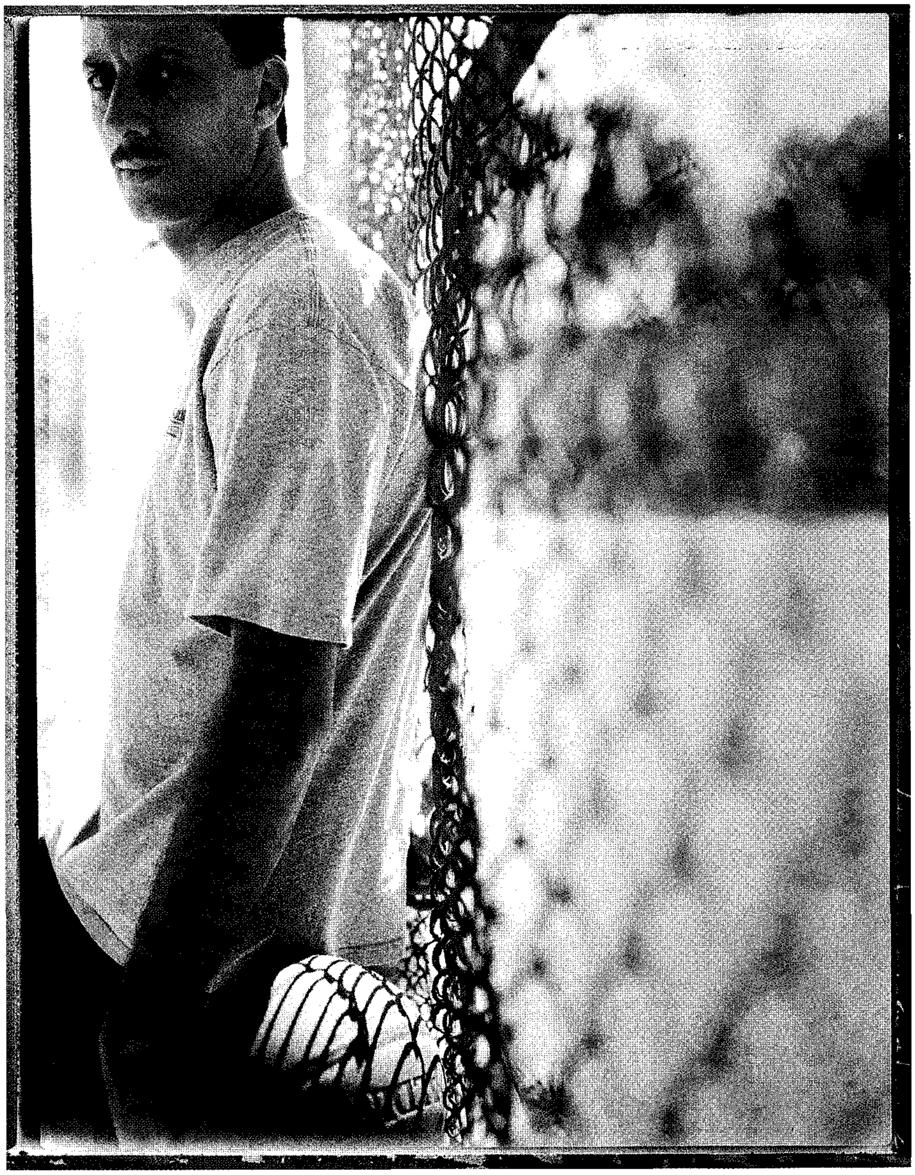
> **"This is what you call an association case," one of the detectives told me. "We looked at him, and he basically got jammed up because of his friends, who he associated with."**

He'd identify Supreme's friends and associates, locate them, and see which ones he could get to roll on the detective. He interviewed dozens of people, and without Zahrey's knowledge, of course, combed through his private life, reviewing phone records, bank records, and his personnel file.

During various periods, he even put the detective under surveillance. But after five months, he had nothing, or at least nothing more than when he started. Just a rumor that Zahrey was in with Supreme's crew. But then, nearly six months after he opened a file on Zahrey, Boyce went to Rikers Island to interview Sidney Quick.

Instead of simply asking Quick what he knew, Boyce, according to his own account, told Quick what he was investigating: whether detective Zahrey provided information used to rob drug dealers. And Quick, as if he were feeding a starving man, gave Boyce enough nourishment to keep him going. Quick said he

The proving ground: Zahrey at the courts.



Photographed by Danny Clinch.

participated in fourteen robberies based on information from Zahrey, and that the detective's take was $200,000.

Six more months passed and Boyce still hadn't built a case. But he wasn't willing to let it go. So he decided to take one more run at Quick. By then, Quick was in Sing Sing, a dismal maximum-security prison, and when Boyce called him, he suddenly had more information, better information, to give the investigators about Detective Zahrey.

Primed with promises from Detective Boyce of a brighter future, Quick dramatically amped up his story. Though in his initial accounts he accused Zahrey only of providing information, he now, on tape, described him as a full participant: going on the robberies, using drugs, even disposing of the gun used to murder J.R. by dumping it in the East River.

Finally, after a whole year of coming up empty, Internal Affairs and the Brooklyn district attorney's office had something to propel their investigation forward. Perhaps because they were all overwhelmed by their exuberance, no one appears to have been sufficiently skeptical about Quick's new information. Cops and prosecutors I talked to said it's common for a witness looking to make a deal to strategically parcel out information a little at a time.

But the Sing Sing tape shows the detectives either spoon-feeding Quick or attempting to wring things out of him. And what about his record? Shouldn't this have been reason enough to carefully examine his account of what happened? After all, Quick, who began a life of drug abuse when he was 9, was a violent criminal with a history of manipulating the system.

He had robbed dozens of vulnerable people at knifepoint and gunpoint. In one instance, he slammed a car door on a victim and drove away, dragging her hanging from the door. And he was never out of jail for more than a few months before he would begin yet another violent rampage to feed his drug habit.

When he was 17, he was arrested for stealing a car and quickly got the charge reduced to a misdemeanor by cooperating with the Brooklyn D.A. A few years later, while locked up at Rikers, he faked a suicide and lied to a prison psychiatrist to get placed in a better dorm. At a parole hearing several years later, after he'd been sentenced for seven armed robberies, he spun a tale of remorse for the women he'd hurt. After all, he pleaded, he had a mother, too, and would never want anything to happen to her.

However, when he talked about these crimes on the Sing Sing tape to the Internal Affairs investigators, his tone was a little different: "Every fucking time I get locked up, it's for some bullshit for a fucking pocketbook."

SIX MONTHS LATER, A FULL YEAR AND A half after Supreme was murdered, Zahrey was working behind the counter at his family's grocery store one morning when he realized he'd better go to the bank and get some change. While he was standing in line, two guys in suits grabbed him, identified themselves as Internal Affairs cops, and led him outside the bank. They told him to turn over his gun and his badge—he was being placed on modified duty.

"They wouldn't even let me go back in the store," Zahrey says. "I yelled to someone out front and my sister came out and took the money from me. Then they took me to the 81st Precinct, put me in a room, and closed the door. I was totally in the dark about what was going on. I kept asking what it's about and all they'd say was it's a very serious criminal investigation."

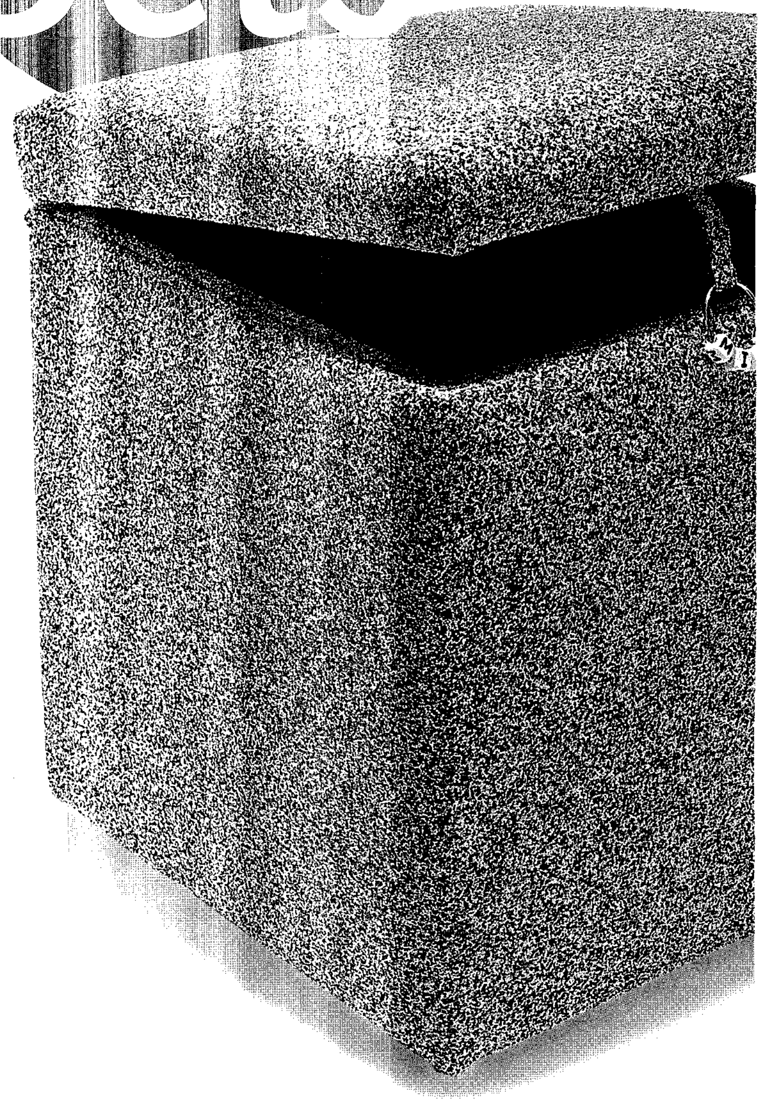
The next day, as instructed, Zahrey reported to One Police Plaza and got his new assignment. He was no longer in Narcotics. He was now stuck in Central Booking, where he'd fingerprint suspects and feed them bologna sandwiches and Kool-Aid. This lasted for fifteen months, with no official word from the Police Department as to why he'd been modified. "All they have to say," Zahrey says, "is that it's for the good of the department. And as long as you're getting a paycheck, they can do what they want and they don't have to tell you anything."

Finally, on October 16, 1996, two and a half years after he had walked into the 68th Precinct, Zahrey was arrested at a little after seven in the morning in the back of 100 Centre Street. He had just come into the street from a cops' locker room when half a dozen

(Continued on page 80)

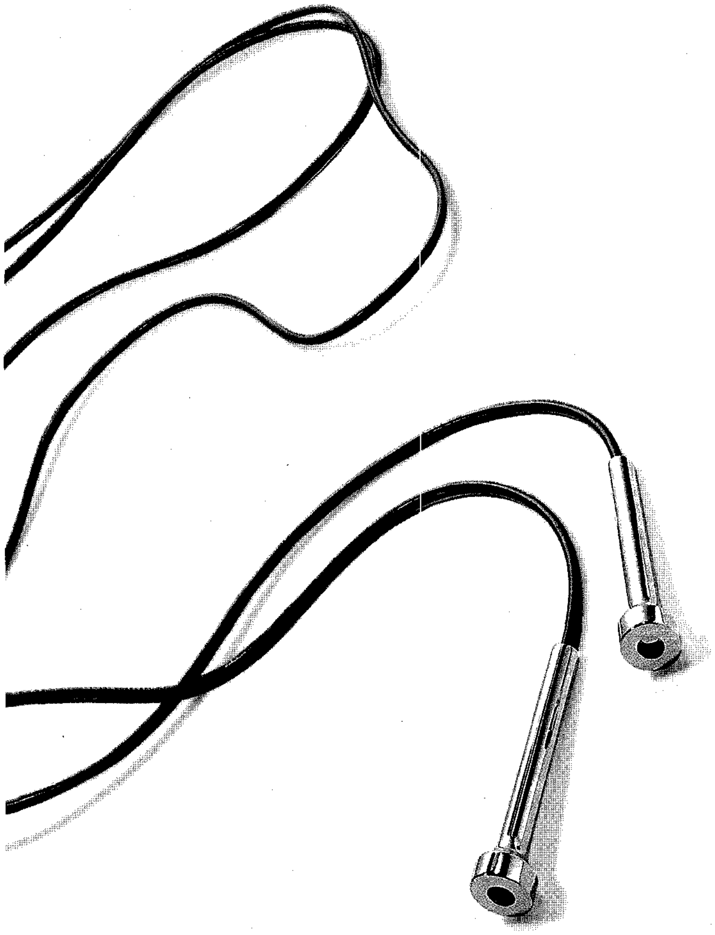
Best Bets

RIMA SUQI



Box Seats This new storage box from Baby X looks good enough to eat. The sixteen-inch cube, which doubles as a stool, is covered in a multicolored "beaded" glitter vinyl from Italy and features a pull that can be customized with your child's name. In addition to the version shown ($475), there's a cork fabric model with gold sparkles (for $425) and a range of solid vinyl colors to choose from ($320).

▶ **BARNEYS NEW YORK**
625 Madison Avenue, at 61st Street/212-826-8900



Fit to Be Tied Gucci's famously body-hugging cuts practically require a certain level of aerobic fitness. So it only makes sense that the fashion house would try its hand at workout gear. The new line includes wrist and ankle weights, gym gloves, arm and leg expanders, gym mats, a body-fat-percentage monitor, and, shown here, a rather kinky rubber jump rope with brass-and-nickel handles ($140).

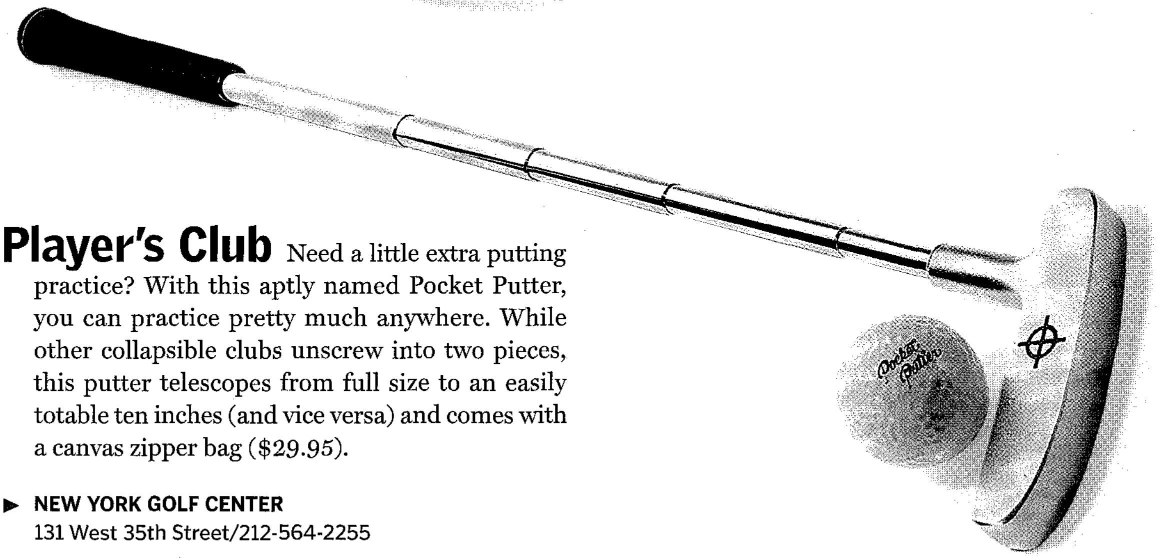
▶ **GUCCI**
685 Fifth Avenue, at 54th Street/212-826-2600

PHOTOGRAPHED BY NEDJELJKO MATURA

Double Take

Sometimes you feel like a rock star, sometimes you don't. Armani's new sunglasses will accommodate both sides of your personality. The frames come with two magnetically attached (and therefore interchangeable) lenses. One is dark gray, the other is your choice of yellow, blue, green, or pink ($169).

▶ **GIORGIO ARMANI**
760 Madison Avenue, at 65th Street/212-988-9191



Player's Club

Need a little extra putting practice? With this aptly named Pocket Putter, you can practice pretty much anywhere. While other collapsible clubs unscrew into two pieces, this putter telescopes from full size to an easily totable ten inches (and vice versa) and comes with a canvas zipper bag ($29.95).

▶ **NEW YORK GOLF CENTER**
131 West 35th Street/212-564-2255

Screen Saver

If the lure of a portable DVD player is canceled out by the cost, this might be your chance. Many top models cost as much as $1,500, but RCA's newest (the RC5400P) is priced at almost $1,000 less. This mini-wonder (only a tad larger than a portable CD player) has a brilliant 5.8-inch active-matrix color screen, about an inch smaller than the others, but the picture quality is just as good, and, like its pricey siblings, it also plays standard and MP3-encoded CDs ($600).

▶ **TARGET**
13505 20th Avenue, College Point, Queens/718-661-4346 or www.rca.com

STEP
RCA
DVD

BRIDIE CLARK

Hat Trick

Was the most recent report of "hot and humid" the last straw? Put on one of these wide-brimmed—and comfortably priced—hats this summer and keep your cool.

HATS ARE TRICKY. Unless a situation *requires* donning a lid, you might feel like a bit of a geek throwing one on—and in most cases, that instinct wouldn't be wrong. The key is ultrasimplicity—which leads us to this lineup of pretty straw hats. With our favorites for under $50, you can get in touch with your inner farmer's daughter without alienating your outer urban sophisticate.

We were straw-struck by the selection at **Bloomingdale's**: In particular, it's got a floppy hat striped with baby-blue ribbon ($48) and a rust-colored derby by August Accessories ($40). **J.Crew** delivers our hats-off favorite ($48): It has no distracting details, it's comfortably sized, and it won't get deformed in your bag—even after being scrunched next to sunblock and the latest Danielle Steel for hours. Combine **Benetton**'s quintessential country-bumpkin-style brimmer ($24) with anything but overalls, or try its canvas khaki bucket hat with fringed edges ($18). **Banana Republic**'s straw hat ($38) is similar to J.Crew's, except that it has a thin band of leather around the brim. Or you can cap off your pareo-and-bikini ensemble with **Macy's** sand-colored, casual crocheted hat—just $28. With steals like these, the sun shouldn't get to your head this summer.

To the brim: Clockwise from top, hats from Bloomingdale's, Bloomingdale's, Benetton, Bloomingdale's, Macy's, J.Crew.

Picks of the Week

Frette is marking down select store merchandise by 30 to 50 percent, from 500-thread-count linens (a king-size set was $1,400 and is now $700) to mink-lined slippers (were $390, now $195). *799 Madison Ave., near 67th St. (212-988-5221); A.E., M.C., V.; Mon.-Wed. 10-6, Thurs. 10-7, Fri.-Sat. 10-6; through 7/31.*

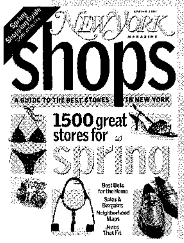
Liz Lange Maternity is offering summer and fall clothing for 30 to 75 percent off. Leather pants that were $200 are $85, cashmere sweaters that were $200 are $100. Basics too: T-shirts that were $85 are now $35. *1020 Lexington Ave., near 72nd St., second floor (212-879-2191); A.E., M.C., V.; Mon.-Sat. 10-6; through 7/31.*

Sigerson Morrison fans, *nota bene:* On July 12, everything in the store—summer sandals, pumps, python—will be 50 percent off the regular $220 to $412 retail price. Stock up while the selection is best, or risk letting a week go by for a 70 percent markdown on July 19. By the last weekend of July, it's practically giving them away: $69 a pair, or $120 for two. *28 Prince St. (212-219-3893); Mon.-Sat. 11-7, Sun. 12-6; 7/12-7/31.*

INCA sample sale continues this week: Embroidered bikinis are $40 to $80 (down from $140 to $360) and sarongs are $30 (down from $150). Large straw beach bags, as practical and sturdy as they are adorable, are $10 to $30 (down from $75). *53 W. 36th St., suite 305 (212-967-5212); A.E., M.C., V.; Mon.-Fri. 10-6:30; 7/9-7/13.*

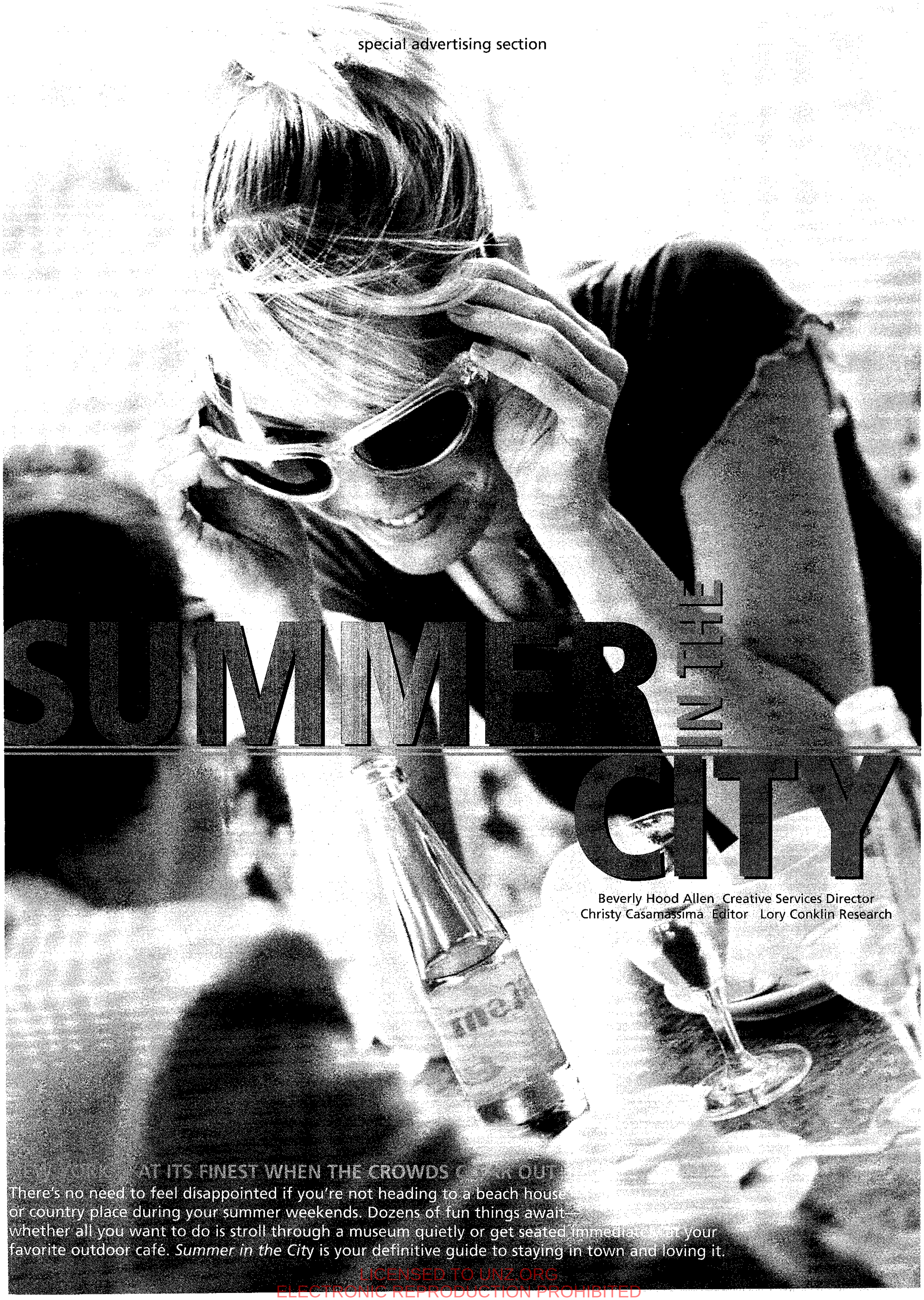
Sharagano is discounting its sexy contemporary sportswear: Boot-leg and Capri pants are $49 to $109 (regularly $120 to $180), Lycra T-shirts with studs and rhinestones are $29 to $59 (regularly $60 to $78). *New York* readers get an extra 10 percent off with a mention of this column. *529 Broadway, near Prince St. (212-941-7086); A.E., M.C., V.; Mon.-Thurs. 10-8, Fri.-Sat. 10-9, Sun. 11-7; through 7/31.* ■

DO NOT PHONE: Send suggestions to Sales & Bargains, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale.


New York
Shops
A guide to the best stores in New York
1500 great stores for spring

Check out the spring 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

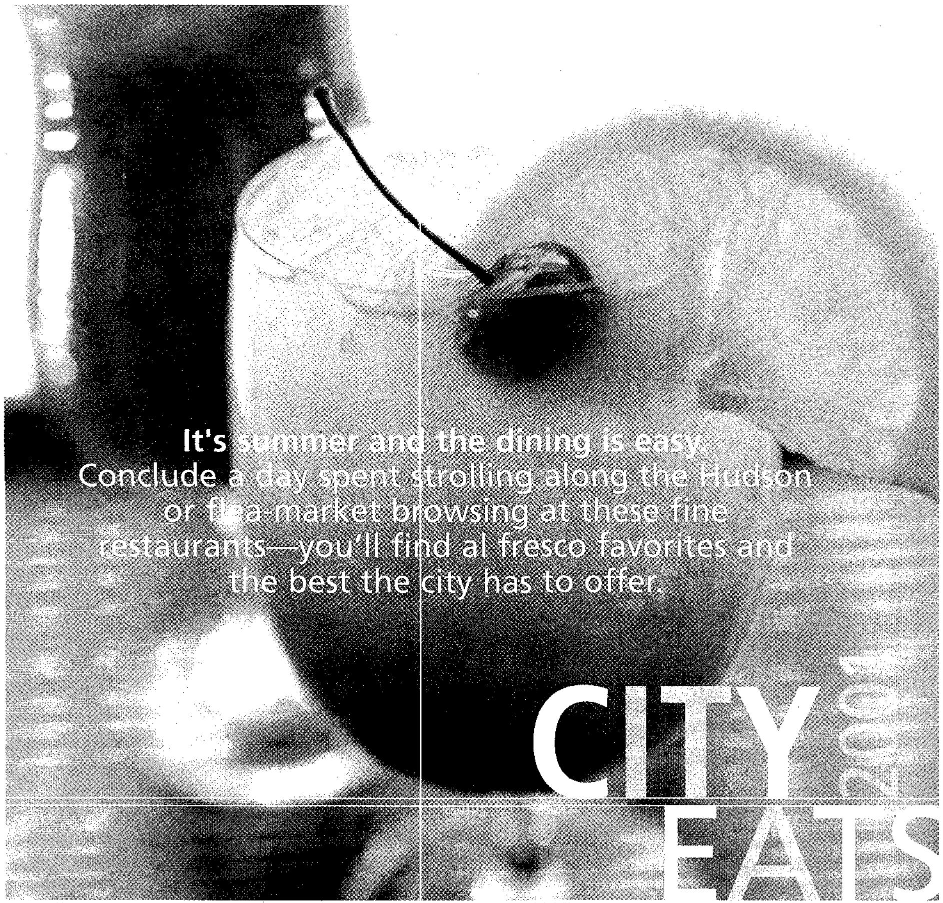
Photographed by Andrew McCaul.



SUMMER IN THE CITY

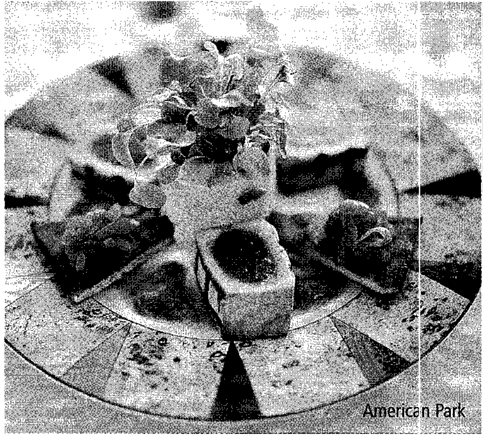
Beverly Hood Allen Creative Services Director
Christy Casamassima Editor Lory Conklin Research

NEW YORK IS AT ITS FINEST WHEN THE CROWDS CLEAR OUT. There's no need to feel disappointed if you're not heading to a beach house or country place during your summer weekends. Dozens of fun things await—whether all you want to do is stroll through a museum quietly or get seated immediately at your favorite outdoor café. *Summer in the City* is your definitive guide to staying in town and loving it.



CITY EATS 2001

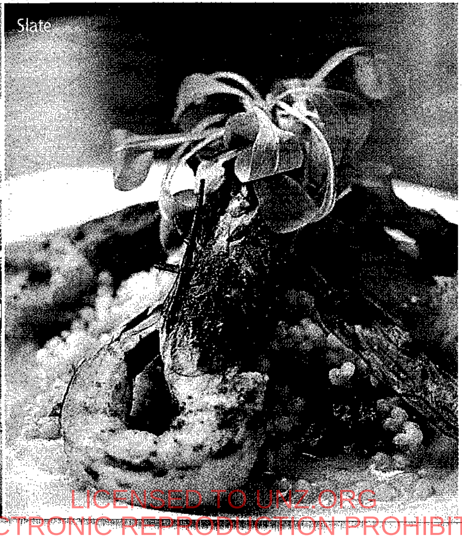
It's summer and the dining is easy. Conclude a day spent strolling along the Hudson or flea-market browsing at these fine restaurants—you'll find al fresco favorites and the best the city has to offer.



American Park

The Boathouse

Ben Benson's



Slate

At **American Park at The Battery,** located inside historic Battery Park, you'll find delicious International-American cuisine and a view that will dazzle you. Opt for a prix-fixe brunch on Sundays with two courses and the restaurant's legendary Bloody Mary. American Park provides a decidedly romantic setting. Executive chef Rad Matmati serves delectable new American cuisine with an emphasis on seafood. From May to September, **The Grill at American Park** is a casual open-air restaurant featuring a lighter menu and live music. Evening performances feature cabaret/jazz and afternoon performances on weekends feature Caribbean/Reggae tunes. *American Park at The Battery, inside Battery Park across from 17 State St., 809-5508; www.americanpark.com*

A New York institution, **Ben Benson's Steak House** is a favorite among celebrities who frequent this eatery renowned for superb steaks, great seafood and a wine list that has garnered *The Wine Spectator*'s highest accolades. In an era of chain steak houses, this singular establishment stands out because of the attentive and personal service of owner Ben Benson.

The clubby, handsome dining room is filled with classic American sporting antiques and softened with flowers and artwork. The famed bar was serving 10-ounce martinis in huge Art Deco-style martini glasses long before this cocktail classic staged its recent comeback. Signature dishes include first-rate steaks, prime rib, filet mignon and lamb chops, and justly acclaimed seafood selections.

In summer, enjoy a lighter lunch or dinner menu at Benson's Front Porch, a secluded and comfortable outdoor area. Additionally, Ben Benson's is serving a three-course luncheon for $20.01 all summer. *Ben Benson's Steak House, 123 W. 52nd St., 581-8888; www.benbensons.com.*

Every meal at **The Boathouse in Central Park** is peaceful—it's impossible for it not to be with its serene lakeside-country setting. Strollers through the park relish the delicious New York cuisine prepared by chef Alan Ashkinaze who emphasizes fresh seafood—including such specialties as pan-roasted monkfish with wild mushrooms, spring onions and garlic confit in a sweet pea broth, and seared wild-striped-bass filet with roasted purple potatoes and warm citrus vinaigrette.

At this casual al fresco café, you'll also find salads, homemade desserts, and brunch served Saturdays and Sundays—a perfect treat once you've gone for a leisurely walk in the park. *The Boathouse in Central Park, East 72nd Street and Park Drive North, 517-2233.*

At the two **Divine Bar** locations in town, you'll find different décor but the same devotion to

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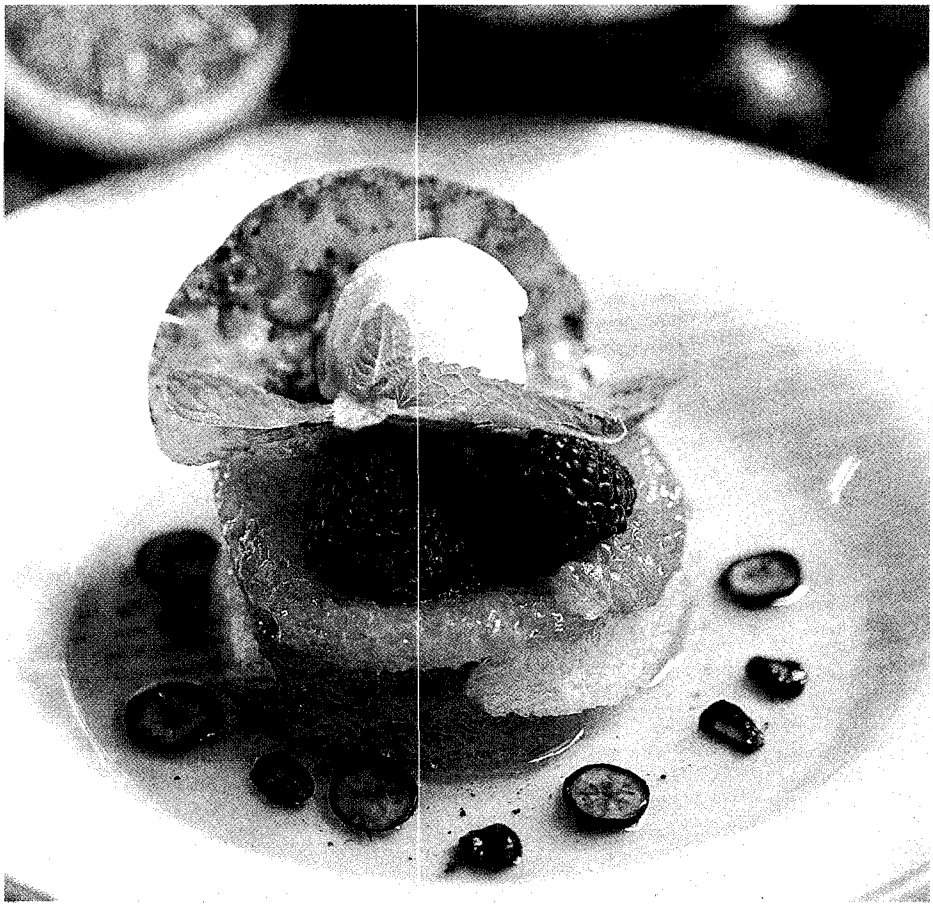
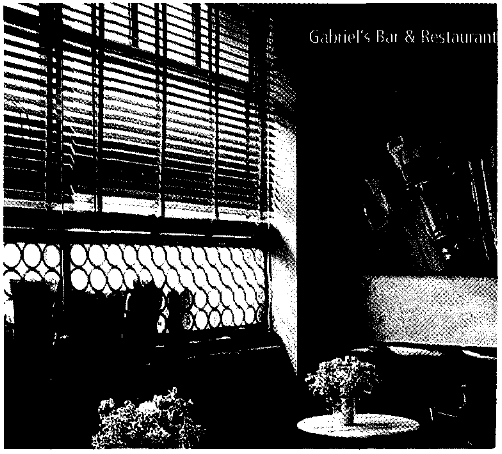


Mi Restaurant



Gabriel's Bar & Restaurant

serving wine by the glass (both bars offer 65 varieties) and a delicious menu of inventive tapas-style appetizers, such as seared citrus sea scallops, sosumi shrimp rolls, and Sopranos antipasti, each offered prix fixe with a suggested wine partner.

The uptown location promises a funky *Alice-in Wonderland* duplex-lounge feel while the Liberty Street outpost offers more of an eclectic Broadway-theater style vibe. At the 51st Street locale, Sundays are Divine Nights featuring live acoustic musical performances starting at 8:30 p.m. (with no cover charge).

The Divine Bars also offer a considerable number of wines averaging $7.50 to $8.50 per glass, as well as a reserve list of extremely coveted wines for your favorite oenophile. At either location, you'll find zebra-striped barstools and a velvet couched living-room feel. And you can always end your evening with white chocolate bread pudding, banana Alaska, or dessert wine, port or sherry. *Divine Bar, 244 E. 51st St., 319-WINE; 55 Liberty St., 2nd floor, 791-WINE; www.divinebar.citysearch.com*

Just steps from Lincoln Center, **Gabriel's Bar & Restaurant** has been beloved by today's hottest celebrities, the media elite, and regular New Yorkers since opening in 1991. Gabriel Aiello has created an oasis of dining pleasure that combines Northern Italian cuisine, a spacious and gracious setting, and intimate service. You can also gather friends here—the restaurant has two rooms for private parties—one that's perfect for a party totaling 30 and the other that can accommodate 120 people.

To punctuate the superb menu, Gabriel's serves an extensive array of fine wines and was honored with *The Wine Spectator's* Award of Excellence in 1997, 1998, 1999, and 2000.

After an evening at Lincoln Center, relax over a glass of wine or the new fresh raspberry Cosmopolitan before moving onto Northern Italian comfort food that includes pastas and desserts. Start off with dandelion greens and endive tossed with lemon and olive oil, topped with goat cheese and toasted almonds. Select homemade potato gnocchi tossed with roasted duck with tomato, black olives, and dried porcini mushrooms or a sumptuous entrée, prepared on the wood-fired grill, such as tuna steak with fresh horseradish and sautéed spinach served with roasted beets.

Over the summer, take advantage of the $20.01 three-course luncheon Monday-Friday, available now through August 31. *Gabriel's Bar & Restaurant, 11 W. 60th St., 956-4600; www.gabrielsbarandrest.com*

At **Mi Restaurant,** the focus is on a fusion of Pan-Asian cuisine, including Korean, Thai, Japanese, and Malaysian specialties. Mi means beautiful in Korean and this airy, contemporary restaurant lives up to its name.

Here, you'll be tempted to order such dishes as grilled salmon with wok-blackened water spinach and bonita flakes, Korean BBQ short ribs, or fried ravioli with sautéed Chinese cabbage and kim chi sauce.

What's new this summer? A full bar accompanied by a tempura menu that includes over a dozen mouth-watering tempura classics, from the simplest broccoli and cauliflower to complex tempuras such as whitefish and prawns. The most interesting of all is a dessert tempura made with green tea ice cream. *Mi Restaurant, 66 Madison Ave., 252-8888; www.mirestaurantnyc.com.*

Lundy's, the Brooklyn institution, has made it to Broadway and is quickly becoming a Theater District favorite. Known for its Shore Dinners (including a super salad, lobster, half a roasted chicken, and dessert for $34.95), diners flock to Lundy's for homemade biscuits and enormous servings of soft-shell crabs, shellfish samplers, and daily fish specials. The restaurant is Manhattan-sized (and, with 425 seats, is Times Square's largest and only seafood restaurant) but keeps to its Brooklyn roots. The walls are filled with

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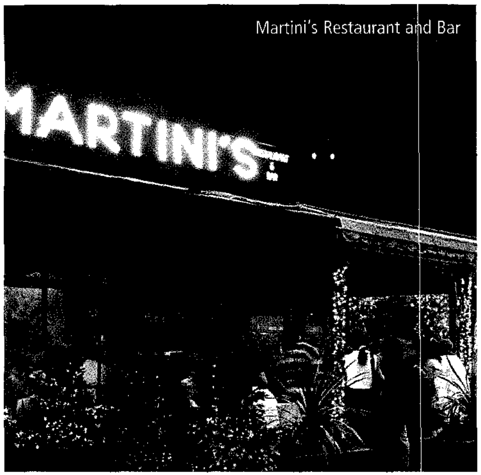
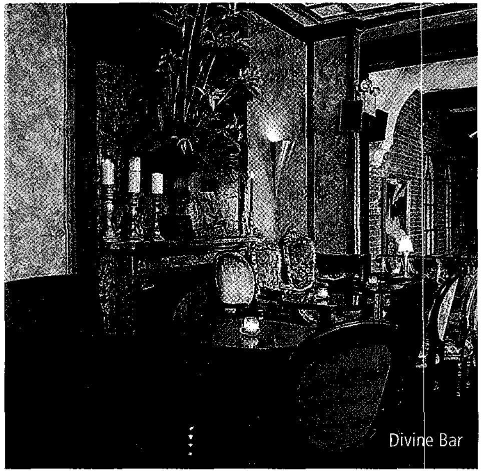
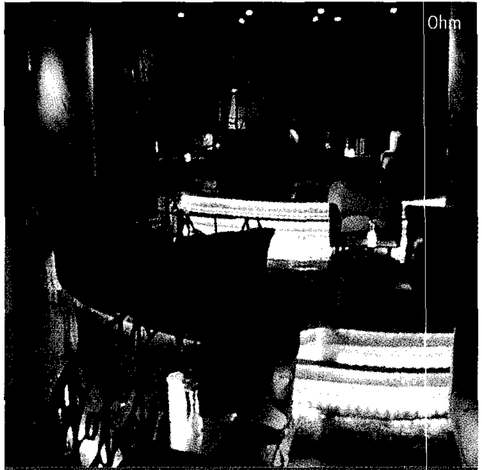

Martini's Restaurant and Bar


Divine Bar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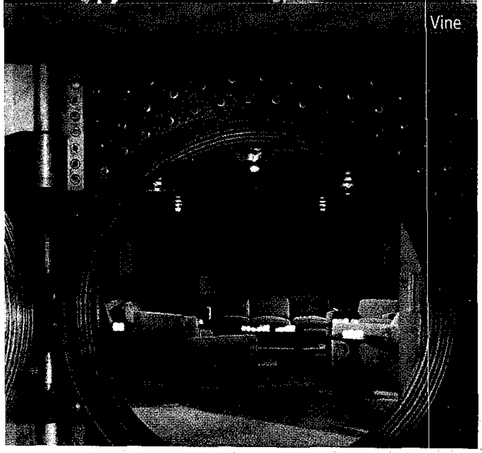

Vine

photos of famous Brooklynites and the best of Brooklyn, including old photos of Ebbets Field, Sheepshead Bay, and Coney Island. Steak lovers will not be disappointed and the kids' menu makes Lundy's perfect for families—as does the S'mores box, Boston cream pie, and apple crisp for dessert. *Lundy Bros. Restaurant in Times Square, Broadway at 50th Street, 586-0022; www.lundybros.com*

Enjoy a casual yet elegant pre- or post-theater dinner at **Martini's Restaurant and Bar.** Martini's year-round outdoor café with its sparkling canopy of light makes the restaurant the perfect spot for summer dining.

During the summer, Martini's opens a terrace martini bar—featuring sour apple and mandarin-orange martinis—to enhance the outdoor experience. The martinis are served in unique glasses that sit in crushed ice to keep the drink as authentically ice-cold as possible. Indoors, Martini's has a sunny-Mediterranean feel with cool stone floors and natural light that pours in from the large windows. The open kitchen, wood-fired grill, and wood-burning pizza oven are where celebrated chef and partner Richard Krause, prepare rustic Italian cuisine with a California twist.

This summer, Martini's is offering an antipasti/chopped salad station at lunch featuring a wide assortment of grilled and roasted vegetables, cheeses, sliced Italian meats, and much more.

Summer specialties include rare charred bluefin tuna served with a green mango, tomato, spring onion vinaigrette and crisp taro fries, as well as a warm lobster salad with sun-dried tomato mustard dressing, carpaccio pizzas and banana fritters with mango cream and wildflower honey. *Martini's Restaurant and Bar, 810 Seventh Ave., 767-1717.*

When you want to experience the best of Manhattan nightlife, check out the Flatiron District's **Ohm.** This beautifully designed 17,000 square-foot multi-level space is a hip, one-stop nightclub experience combining fine dining, a bar, and lounge scene, and dancing. Dine by candlelight at the Ohm restaurant specializing in American-fusion cuisine that reveals hints of Asia, France, and Italy.

Three lounges, three bars, and two dance floors will keep you busy into the early morning hours. Check out thekaleidoscope of colors within the back-lit glass block wall, in front of the main DJ booth that houses the city's leading DJs who play house, techno, and funk dance sounds. All of this has made Ohm a popular nightclub year-round since its opening two-and-one-half years ago.

During the summer the energy never wanes. Ohm is a great place for a large group to meet and spend the evening together. While reservations are not necessary, you can book one of the lounges for your own group of friends. *Ohm, 16 W. 22nd St., 229-2000; www.ohmnyc.com.*

Where else but Manhattan can you shoot a rack of pool and enjoy the finest of meals. At **Slate,** "rack 'em up" and "bon appetit" now coexist. Named after the ultra-smooth stone beneath the green felt on a pool table, Slate houses an elegant restaurant serving executive chef Aaron Bashy's contemporary Middle Eastern-grill menu—in an outstanding and popular pool hall.

The spectacular Flatiron destination now offers an alluring culinary attraction, with such delicacies as grilled merguez and feta pizza, a delicious blend of spicy lamb sausage tamed by tangy feta and sweet roasted garlic. Kufteh, traditional Middle-Eastern meatballs, are seasoned with a blend of spices and combined with yellow split peas.

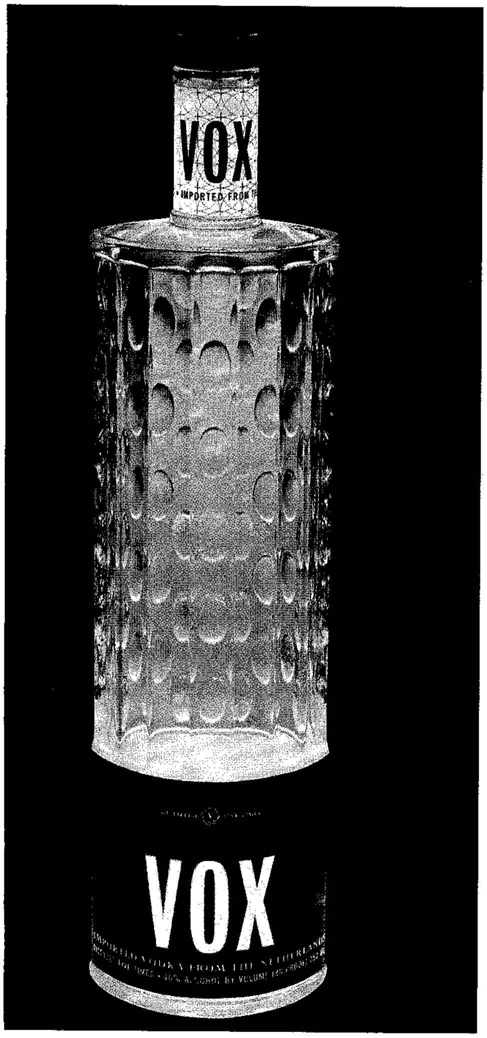
The menu is available in the dining area as well as "poolside," served at raised chrome tables that are scattered among the pool tables. Brunch at Slate kicks off this summer and features French toast cue sticks and potato and leek omelets for $15, including coffee, tea or juice, and an hour of complimentary pool. *Slate, 54 W. 21st St., 989-0096; www.slate-ny.com*

At **Vine,** a standout on the Wall Street restaurant scene, the summer menu highlights a blood-orange martini, a twist on the typical gazpacho—a cold cucumber soup with couscous salad. Want another suggestion? Vine's delectably light cantaloupe sorbet and melon gazpacho accented with a couscous salad with fruit essence.

You can either enjoy the big-windowed views of the Stock Exchange in this 102-year-old space, once the home of the Exchange Building, or head upstairs to Vine's new Rooftop Terrace, a space that can accommodate up to 400 guests for private parties.

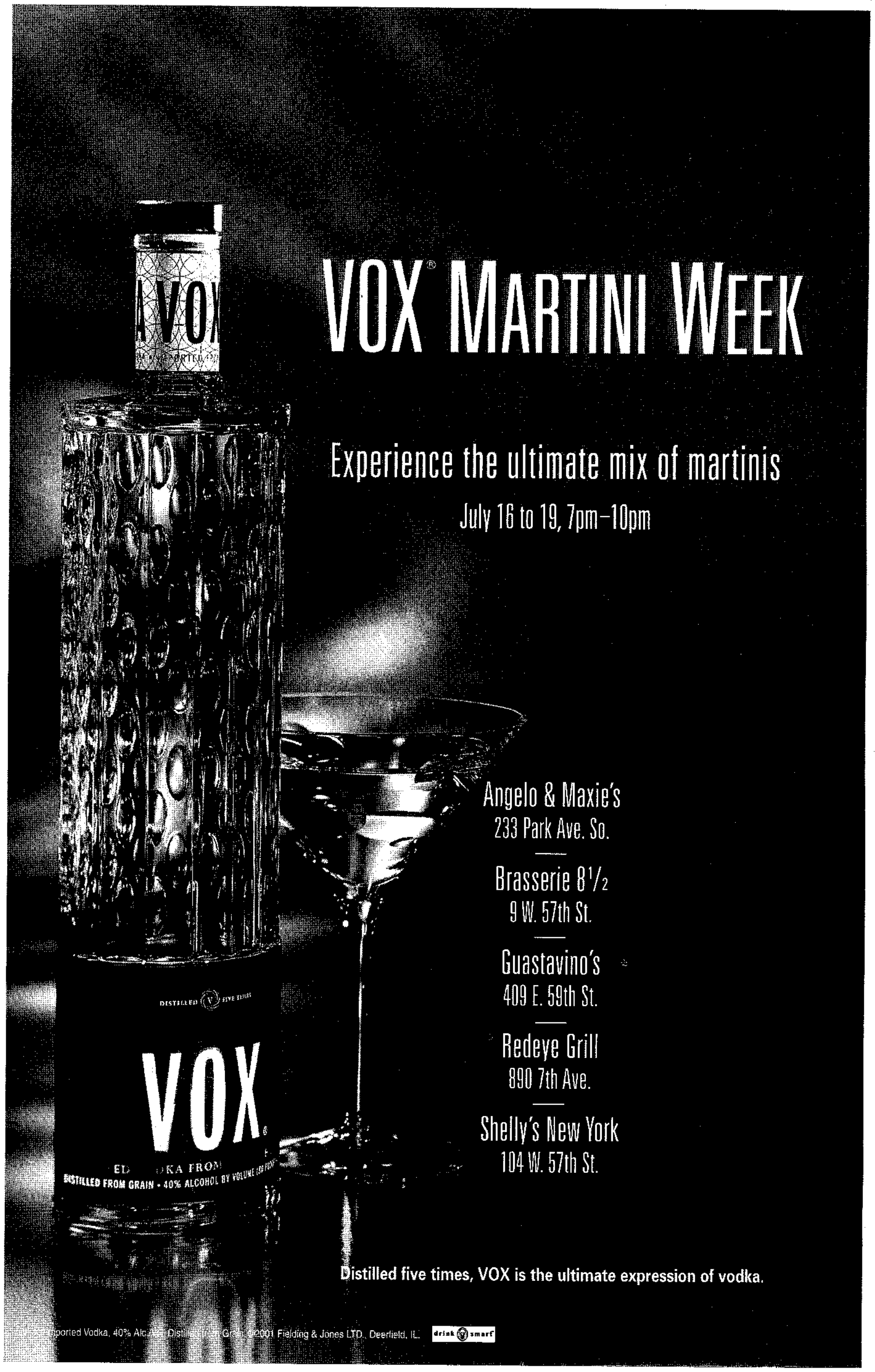
In addition, be sure to taste one of the 155 choices of wines here (16 are by the glass), shop in Vine's gourmet market, and check out the private party space held located downstairs in a former bank vault. *Vine, 25 Broad St., 344-8463; www.vinefood.com.*

WHATEVER YOUR APPETITE, MANHATTAN HAS A RESTAURANT OR NIGHTSPOT TO PLEASE ANY PALATE.



VOX MARTINI WEEK STIRS IT UP

Sizzling subway stations and searing sidewalks aren't the only hot things July brings to New York City this year. Starting July 16, the first-ever VOX Martini Week heats up the atmosphere in five of the hippest restaurants around town: Angelo & Maxie's, Brasserie 8$^{1/2}$, Guastavino's, Redeye Grill, and Shelly's New York. Serving up tantalizing new takes on the classic cocktail, VOX Martini Week is certain to please the palates of even the most conservative vodka drinkers. Each tasting will feature VOX vodka, the ultimate ultra premium vodka that is distilled five times. VOX Martini Week stirs things up nightly from 7 to 10 p.m. and closes out its New York debut July 19. Then the excitement moves on to San Francisco, Denver, Chicago, Seattle, Boston, Dallas, and Miami. So swing by and savor the ultimate drinks that have New York insiders raving. For more information, check out the VOX Martini Week ad in this and next week's issue. Drink smart.



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July 16 to 19, 7pm–10pm

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233 Park Ave. So.

Brasserie 8 1/2
9 W. 57th St.

Guastavino's
409 E. 59th St.

Redeye Grill
890 7th Ave.

Shelly's New York
104 W. 57th St.

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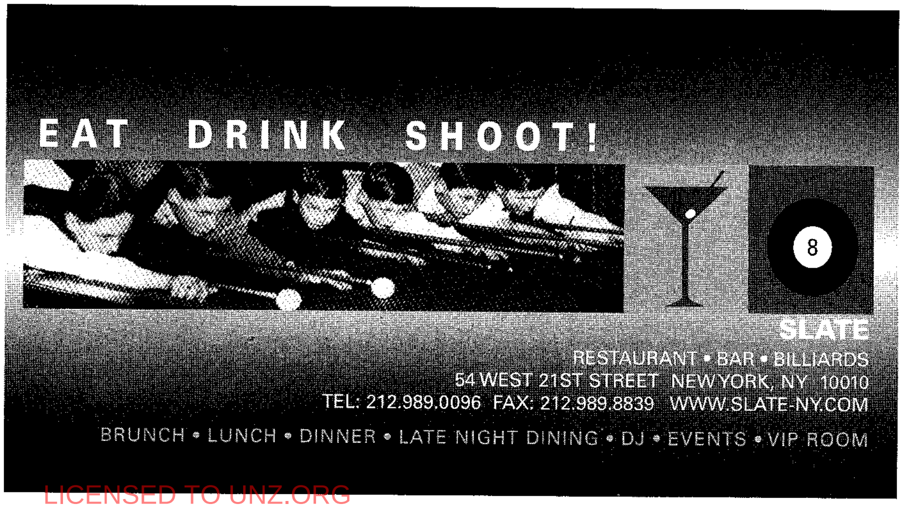

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A GOOD NIGHT'S SLEEP 2001

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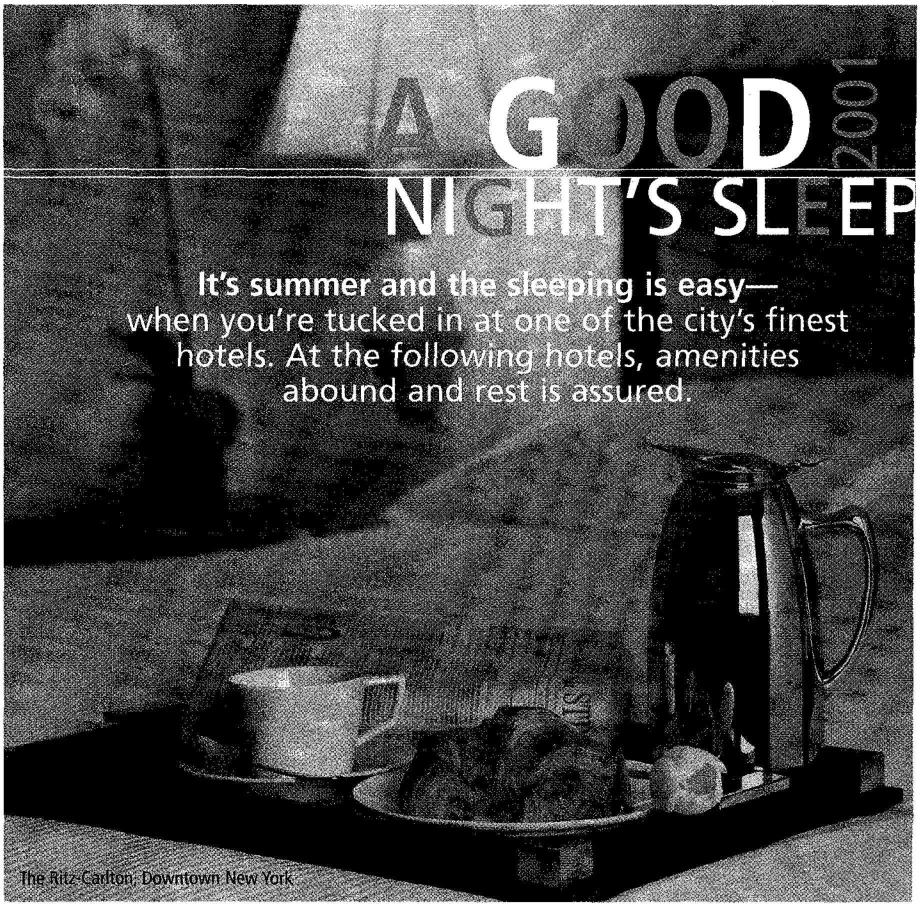
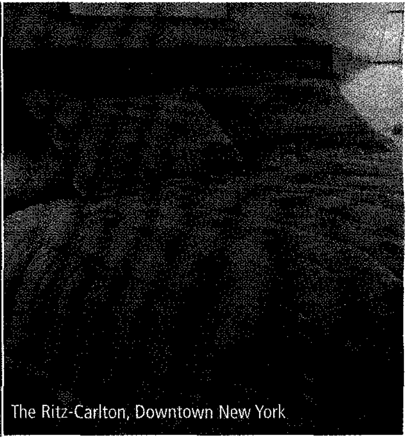
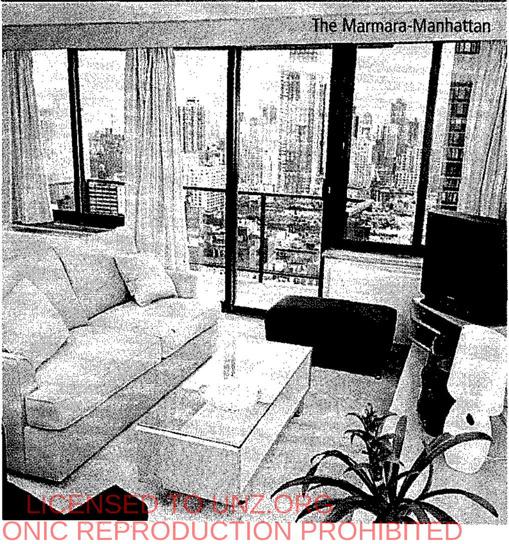

The Ritz-Carlton, Downtown New York

The Ritz-Carlton, Downtown New York


The Ritz-Carlton, Downtown New York

The Marmara-Manhattan


The Mark

At **The Ritz-Carlton, Downtown New York,** expected to open in October, tuck yourself in with views of Lady Liberty and Ellis Island. In fact, there are telescopes at the ready in all the rooms facing New York's harbor. Most of the 298 rooms have breathtaking views.

The Ritz-Carlton, Downtown New York is steps away from the esplanade that winds along the Hudson, past marinas and through parks, gardens, and historic sites. It is convenient to Wall Street and the Financial District, as well as to TriBeCa and SoHo.

This Art Deco-inspired 39-story glass and brick tower also includes 38 suites and one special Ritz-Carlton suite. Each room is equipped with state-of-the-art technology, high-speed Internet access, plus a technology butler to help you navigate any laptop glitches. *The Ritz-Carlton, Downtown New York, Two West St., 344-0800 or 1-800-241-3333; www.ritzcarlton.com.*

After touring the city, retreat to **The Mark,** an Upper East Side hotel set amidst the area's tony shops, chic dining spots, and distinguished museums.

The Mark's striking Art Deco façade and landmark copper tower beckon. Inside, neo-classical Italian style décor, refinement, and luxury welcome you in the public and private spaces. Relax over afternoon tea, cocktails at cozy Mark's Bar and enjoy the delectable cuisine of Mark's restaurant.

Now through September 1, suites start at $429 and rooms at $299 (double occupancy). These summer rates include the famed "Mark" T-shirt, *The New York Times* daily, and shuttles to the theater on Friday and Saturday evenings.

The Mark is now part of the Mandarin Oriental Hotel Group, owners of many of the world's finest hotels. *The Mark, Madison Avenue at East 77th Street, 744-4300 or 1-800-THE-MARK; www.mandarinoriental.com.*

If you need to spend a month or more in Manhattan, the luxurious choice is **The Marmara-Manhattan.** This elegant high-rise features fully furnished apartments—from studios to three bedrooms—most with balconies and wrap-around views. Residential in feel, The Marmara provides such concierge services as 24-hour doorman, valet, laundry, and daily housekeeping.

A one-of-a-kind extended stay hotel, The Marmara is a favorite among professionals on long-term assignments, families who are relocating or renovating, former New Yorkers on extended stays, and individuals seeking treatment at the city's premier hospitals. It's conveniently located near Madison Avenue and the historic side-street brownstones.

Along with the newly-renovated rooftop lounge and terrace, there is an exercise center and lobby Art Gallery, displaying works of local and international artists. *The Marmara-Manhattan, 301 E. 94th St., 427-3100; www.marmara-manhattan.com.*

21st Century comes to 21st Street

21 Chelsea is New York's first new luxury residential neighborhood development on 21st Street. Centered in the city's hottest location, it is steps from 5th Avenue, Union Square, Gramercy Park, Greenwich Village and the Flatiron District. This dynamic area is also home to prestigious art galleries, fine restaurants, theatres, lounges and shopping. 21 Chelsea is the new standard for Downtown Living!

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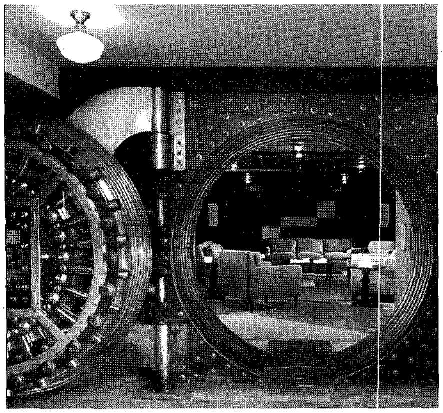

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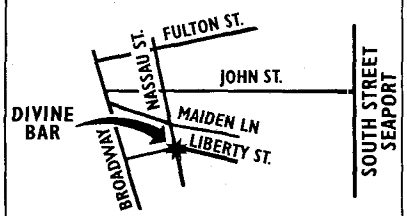
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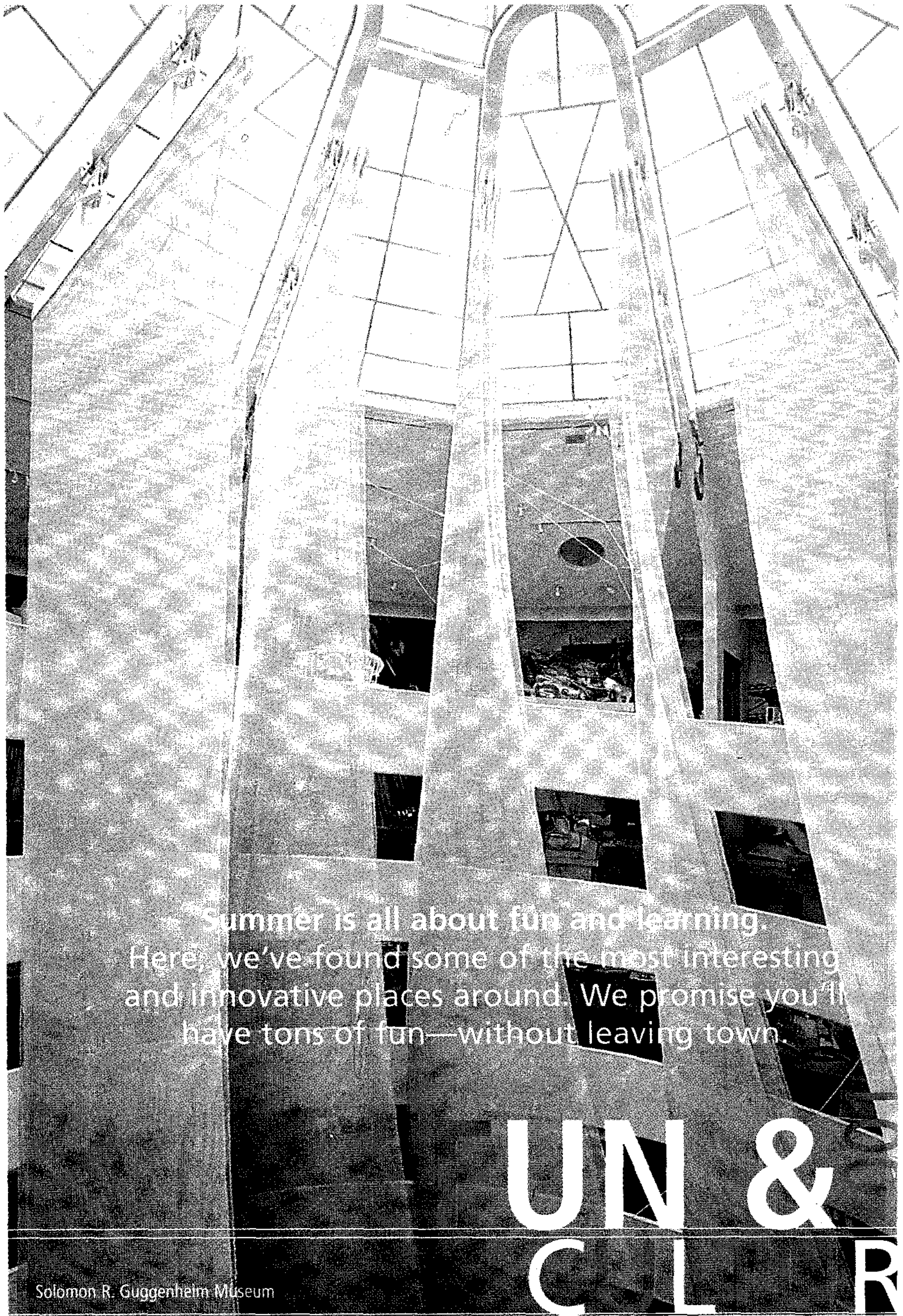


Summer is all about fun and learning. Here, we've found some of the most interesting and innovative places around. We promise you'll have tons of fun—without leaving town.

UN &
C L R

Solomon R. Guggenheim Museum

World Yacht

PRESSURE

Once a tennis dome, **PRESSURE** is New York's newest party and event space. Housed in a 16,000 square foot, six-story lounge with embryonic balloons suspended in the air, the space includes a 21-foot movie screen, seven 42-inch flat plasma television screens, 29 custom billiard tables, and a 22-foot two-sided bar under a 17-foot high free-standing porcelain canopy.

It's perfect for everything from shooting billiards to watching old movies. What's the best thing about PRESSURE? It's located above Bowlmor Lanes so all you do is wait for your beeper to tell you when your lane is available. It also has its own menu, offering beer-battered shrimp tempura, chicken satay, and filet mignon. The space is open from Thursdays to Saturdays, 7 p.m. to 2 a.m. *PRESSURE, 110 University Place, 352-1161; www.pressurenyc.com.*

At the **Solomon R. Guggenheim Museum,** the summer promises fascinating exhibits, lectures, and family programs. The exhibit entitled "Frank Gehry, Architect" runs through August 26, and brings to life the reinvention of architecture from start to finish through Gehry's sketches, plans, models and furniture designs. Stop at the new Terrace Café on the sculpture terrace and enjoy a light snack or sangria while admiring Gehry's site-specific titanium-clad canopy, created just for this exhibition.

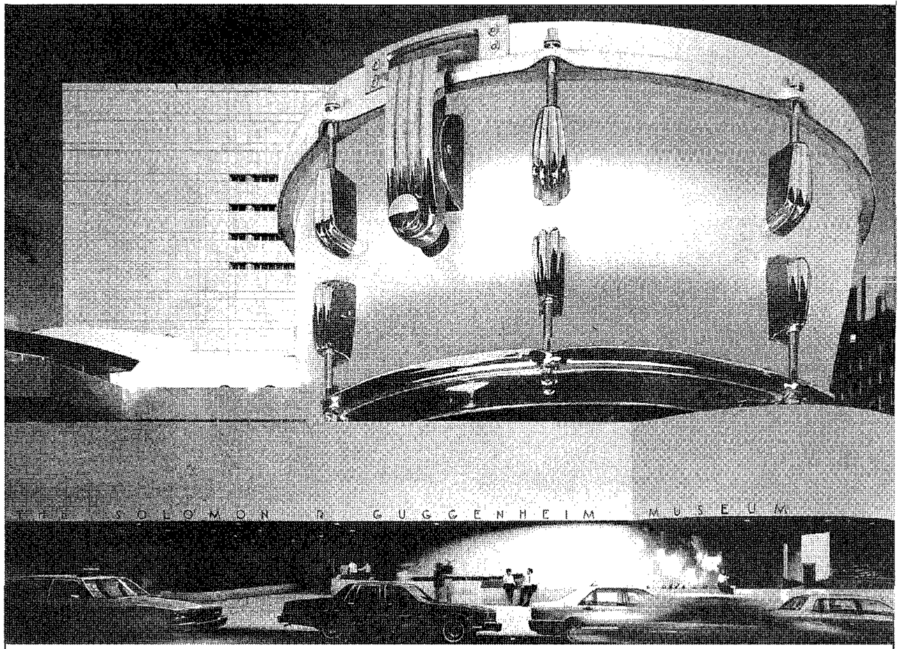
Or bring your family to the museum for Family Tours, July 29 and August 19. These noon tours are designed to introduce children and their adult companions to the wondrous architecture of Frank Lloyd Wright and Frank Gehry. *Solomon R. Guggenheim Museum, 1071 Fifth Ave., 423-3500, Box Office for Family Tours, 423-3587; www.guggenheim.org.*

Hop aboard **World Yacht** for the quintessential New York experience. Whether you're seeking romance or serenity, a dinner cruise will dazzle you. And the food will follow—it's expertly prepared by executive chef Patrick Augustyn.

In addition, World Yacht has collaborated with some of New York's finest chefs to exclusively present the acclaimed "Best of New York" menu. This includes dishes from Ed Brown of The Sea Grill, Todd English of Olives NY, Marcus Samuelsson of Aquavit, and introducing Andrew DiCataldo of Patria, and Harold Moore of Montrachet. Desserts are the creation of François Payard of Payard Pâtisserie and Bistro.

Live music begins as soon as the ship casts off, and continues as the cruise slips down the Hudson, around Manhattan, and up the East River well past the Brooklyn Bridge. The ship turns around and sails for the highlight of the trip—the Statue of Liberty. Flood-lit at night, the Statue makes a majestic portrait from the open-air decks.

Brunch is served buffet-style, while dinner is enjoyed at a leisurely pace so guests can enjoy the views. *World Yacht, Pier 81, West 41st Street at the Hudson River, 630-8100; www.worldyacht.com.*



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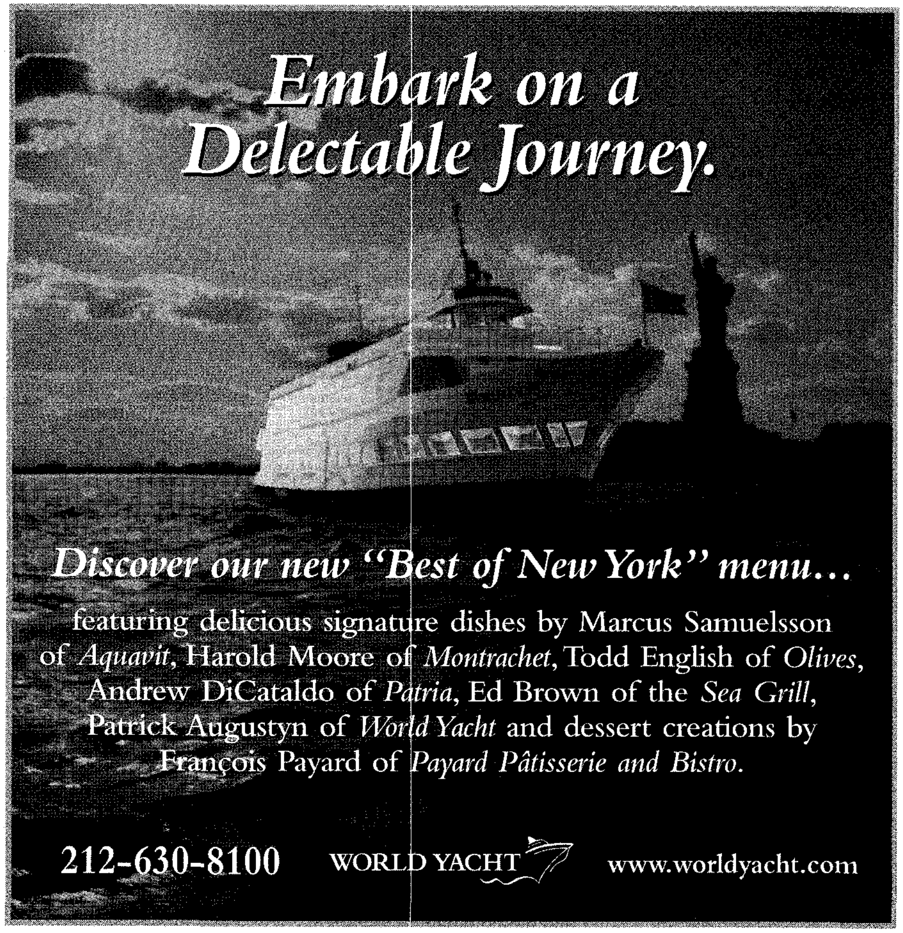

Embark on a Delectable Journey.

Discover our new "Best of New York" menu…

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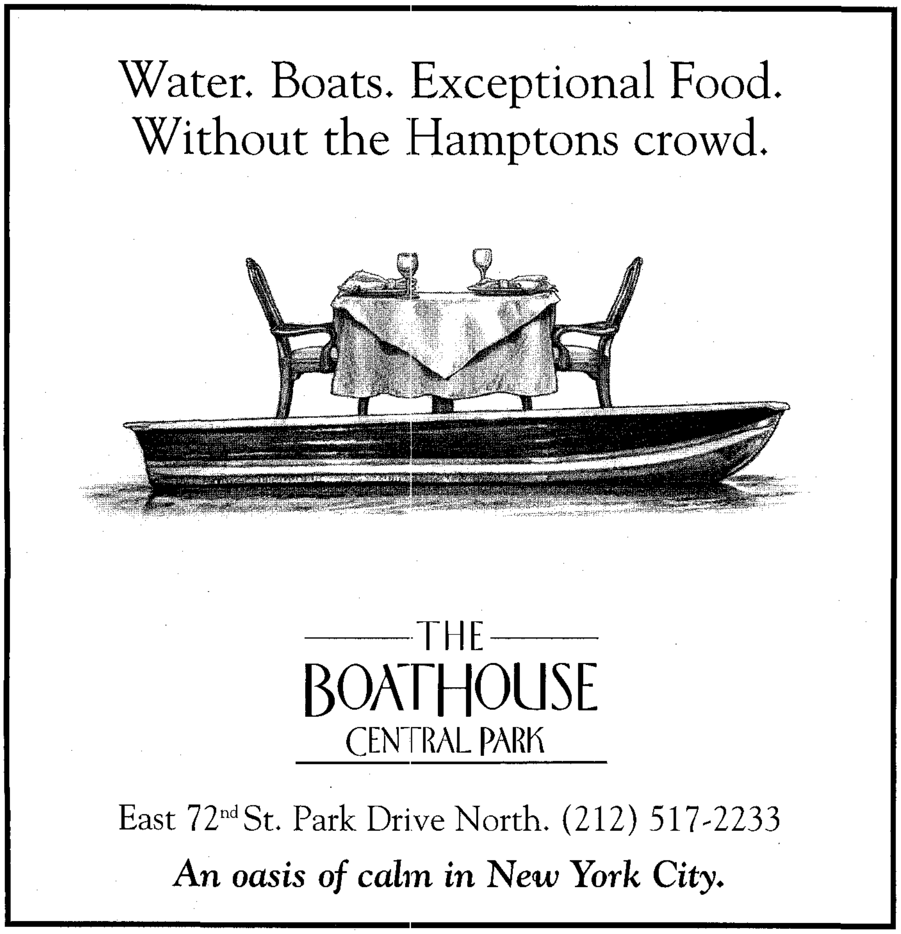
212-630-8100 WORLD YACHT www.worldyacht.com



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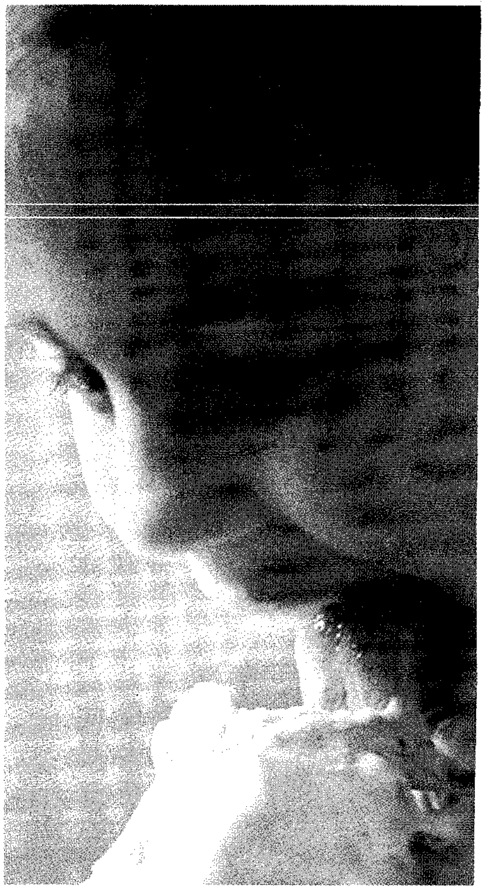

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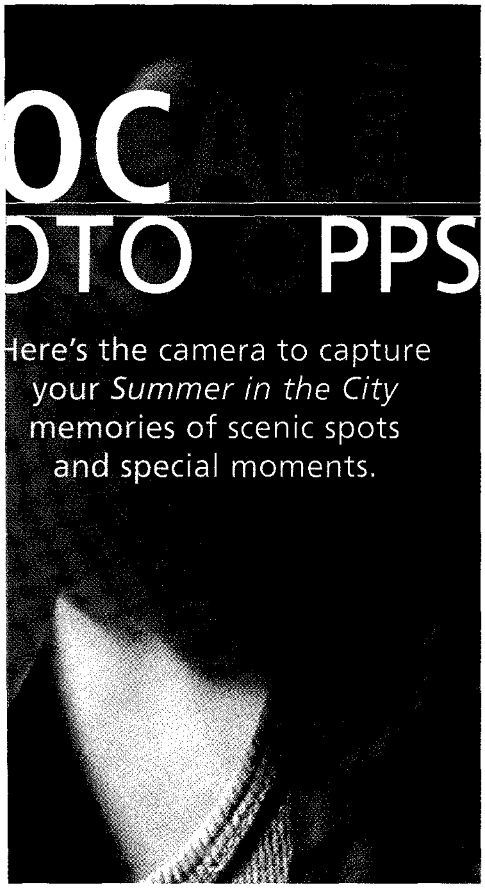
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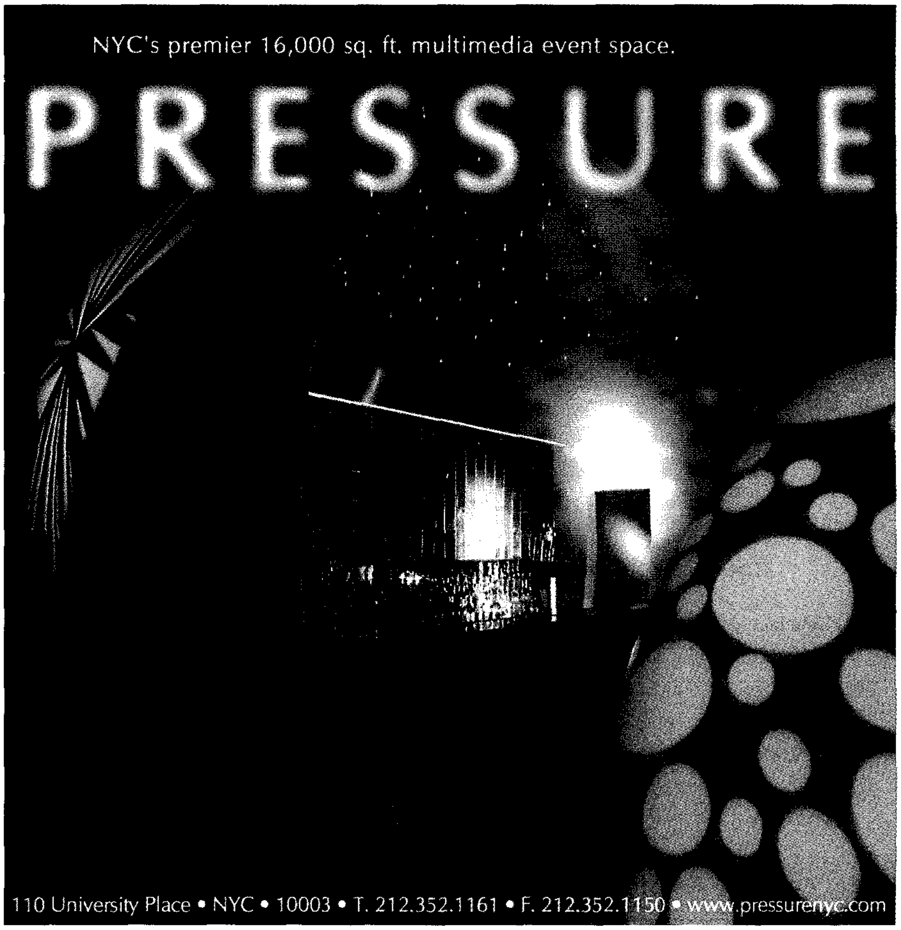

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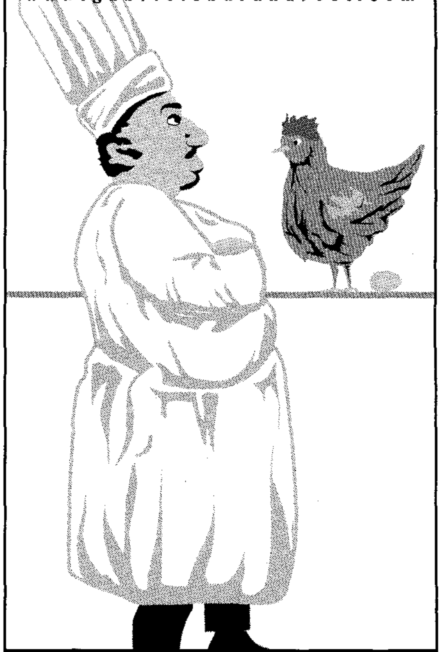

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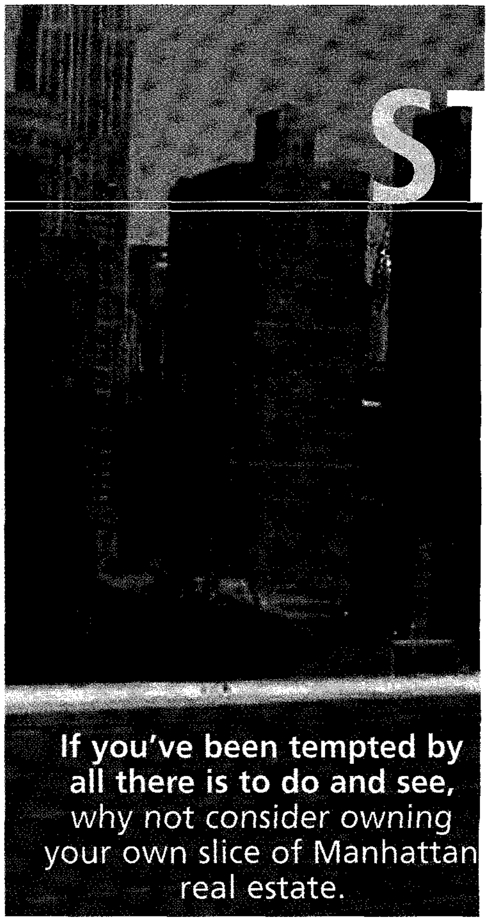

If you've been tempted by all there is to do and see, why not consider owning your own slice of Manhattan real estate.

At **Benjamin James Associates,** real estate experts in the Manhattan market provide unlimited services to both corporate and private clients. According to James B. Ferrari, chairman, a project that's close to his heart is 21 Chelsea, 120 W. 21st St., the first off-the-avenue luxury building created for the 21st century, and a perfect place to experience the Chelsea renaissance. This 15-story 200-plus unit doorman building offers a stunning opportunity to live in prime historic Chelsea among the vibrant and stylish. For the first time, apartment hunters can move right into a brand-new abode in the center of a thriving cultural neighborhood, which offers it all. The opportunities are endless in Chelsea: from its cozy side streets, to the art galleries, to the city's best restaurants and bars, such as The Tonic Restaurant and the G Lounge (a place where *Will* would take *Grace*), to your daily lifestyle needs. Chelsea offers New York City living at its finest and most convenient. The epicenter actually is 21 Chelsea.

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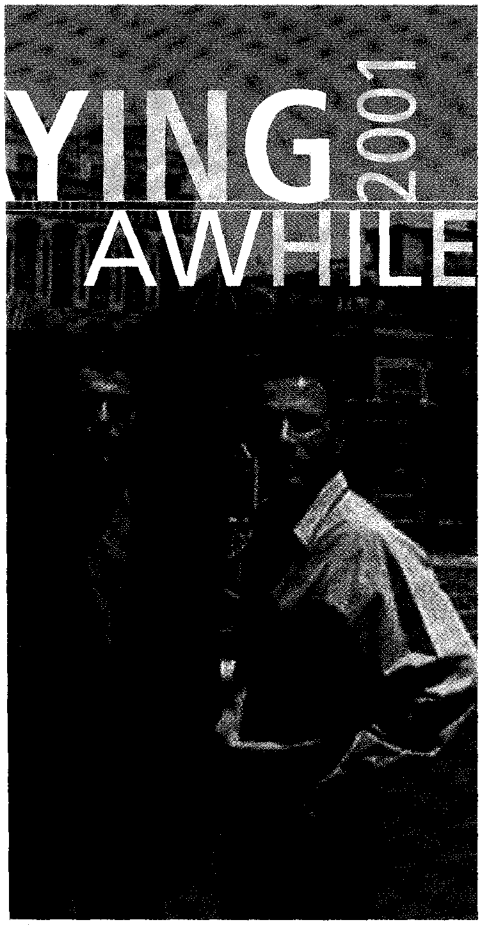

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TRAVEL IN STYLE

OK, you've planned your whirlwind tour of Manhattan, but before you make another restaurant reservation, consider how you plan to get around the city during your vacation. Start off your trip to New York and the surrounding area in style. Call **ALLSTATE Private Car & Limo** when you book your flights to and from New York. Arrange for one of their professional, uniformed chauffeurs to meet you at the airport and take you back when it's time to go home. During your stay, use ALLSTATE to take you all over town. It's luxury service at taxicab prices. ALLSTATE has a fleet of 150 vehicles—including town cars, limousines, station wagons, vans, and mini-vans—and all are available night and day, seven days a week. Call for rates and reservations. *ALLSTATE Private Car & Limo, 163 Eighth Ave., 333-3333 or 1-800-453-4099; www.allstatelimousine.com.*

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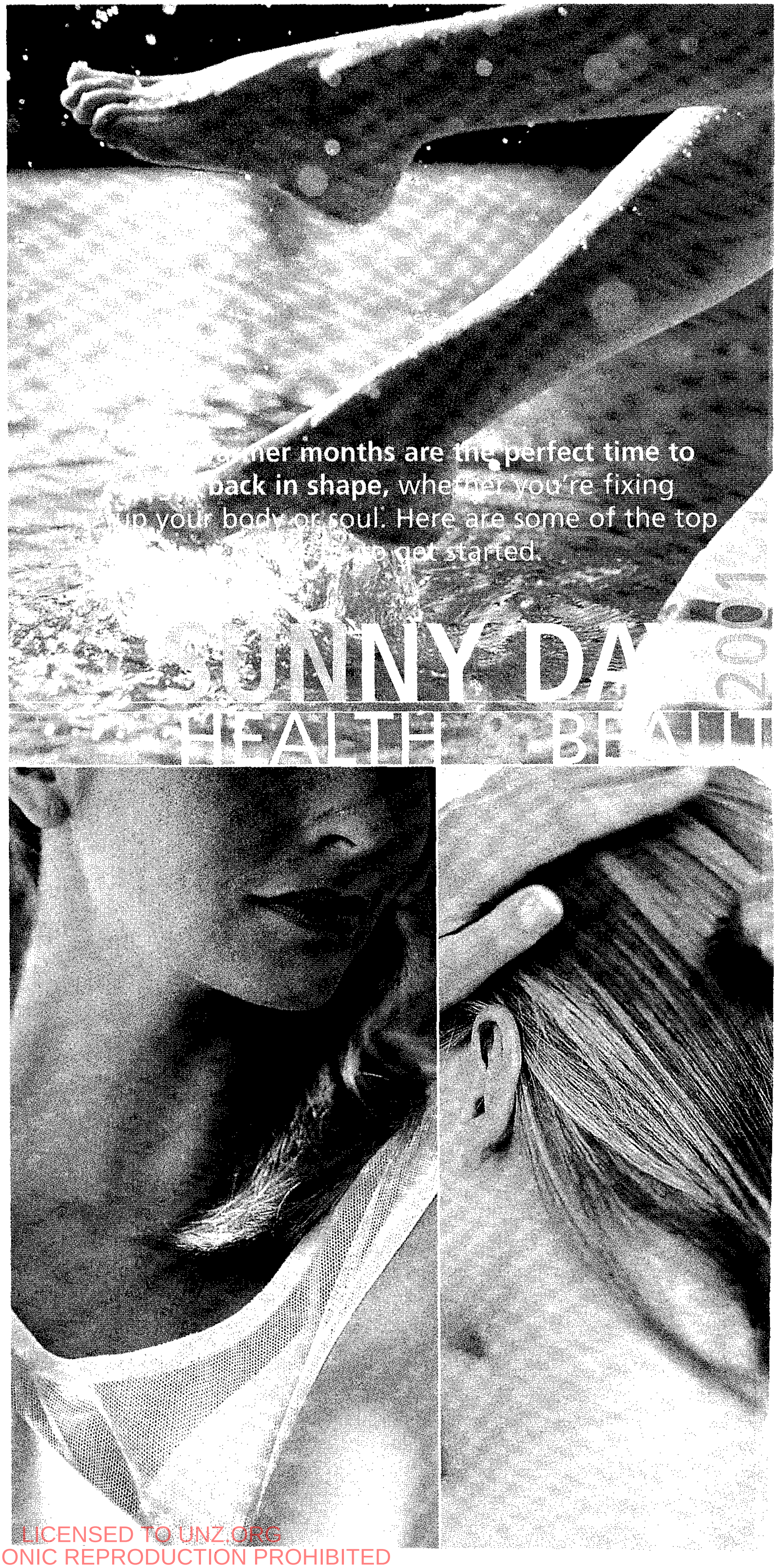
UNNY DA
HEALTH & BEAUT
2001

[illegible]mer months are the perfect time to [illegible] back in shape, whether you're fixing up your body or soul. Here are some of the top [illegible] to get started.

If your teeth are stained from too much coffee and cola, an hour-long visit with Dr. Huang of **It's All About the Smile** can return that sparkle to your smile. Dr. Huang's high-tech practice uses the Luma Arch whitening system andspecializes in cosmetic dentistry, including porcelain veneers and crowns, and tooth-colored fillings. If you choose to whiten your teeth this summer, call Dr. Huang for a personal consultation. *Brandon W. Huang, D.D.S., 19 E. 80th St. 1C, 861-3240.*

Focusing on health is a perfect summer project and the integrative approach to medical care at **Path Medical** is unique, combining clinically proven therapies from both conventional and alternative medicines. You'll receive a head-to-toe computerized diagnostic assessment to help determine hormonal, chemical, and metabolic changes causing imbalances and deficits in your brain and body. In addition, high-tech, non-invasive tests are used to detect the earliest stages of disease and aging. In recognition of the brain's global impact on illness and health, Eric Braverman, M.D., Path director and expert in integrative medicine, also offers patients comprehensive brain health checkups. *Path Medical, 185 Madison Ave., 6th floor, 213-6155; www.pathmed.com.*

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If you're not pleased with the state of your hair—if it's thinning or damaged—**International Hair Salon** co-owners Mr. Carmine and Angelo David Pisacreta and their expert staff are ready to help you in a uniquely private and intimate salon environment. Innovative techniques for adding hair and professional therapies for volumizing, extensions, weave/bonding, and scalp treatments are all available here. If you thought it just wasn't possible to have cover-girl hair styles, just look through the salon's makeover portfolio and you'll soon be a believer. To complement your new look, have one of their salon's experts update your makeup—you won't be disappointed. *International Hair Salon, 48 E. 43rd St., 2nd floor, 883-6620; 2132 Central Park Ave., Yonkers, NY, 914-793-0300; 2701 Summer St., Stamford, CT, 203-325-0144; www.internationalhairsalon.com*

If weight-loss is a top priority for you this summer, **Skyler Madison Wellness Center** is a the place for you. The Center offers a unique mind-body approach using hypnosis to help you achieve your ideal weight and maintain it. After an initial assessment, director Skyler Madison, a licensed hypnotherapist and life counselor, and her team will develop a personalized program for you that integrates an eating plan, hypnotherapy, one-on-one counseling, and sessions with a mind-body healer to help you achieve your desired weight loss safely and permanently. Spa services are also available, including an FDA-approved cellulite treatment that combines vibratory massage, lymphatic drainage, and body wraps that improve the appearance of cellulite and make you look thinner. *Skyler Madison Wellness Center, 515 Madison Ave., 832-0707; www.skylermadison.com.*

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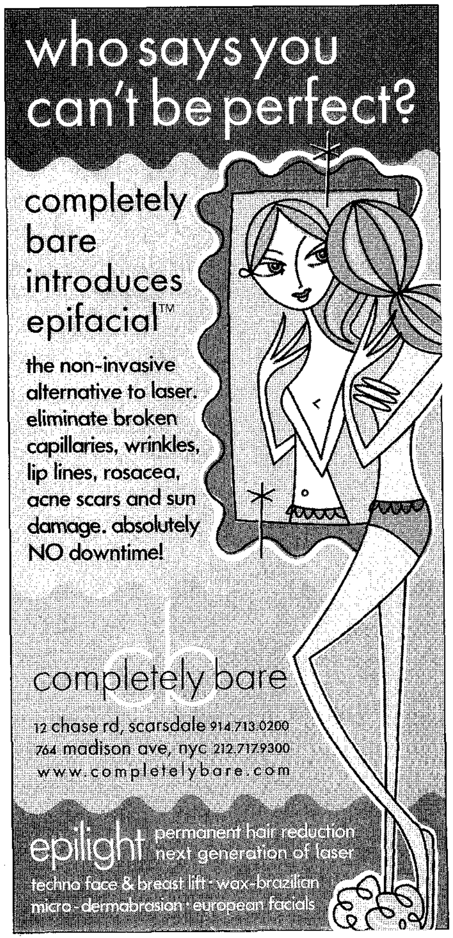

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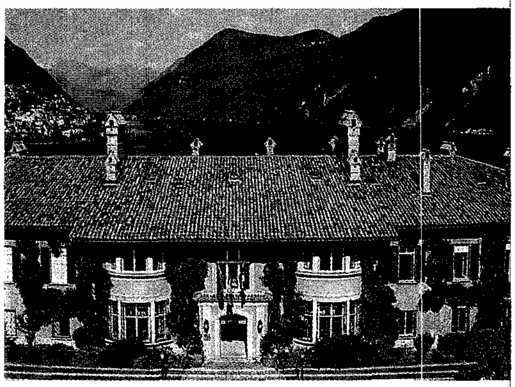
Travel

TARA MANDY

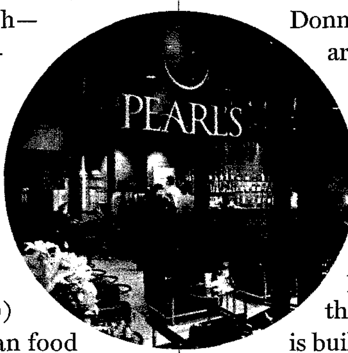
Swiss Congeniality

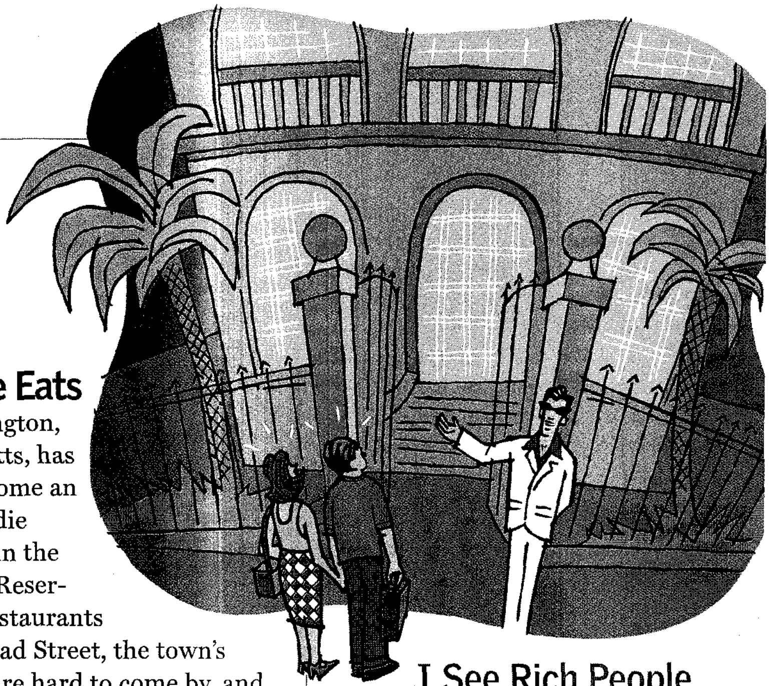
During July and August, when most of Europe is clogged with American tourists, Switzerland enjoys its off-season. So if you're struggling to get last-minute reservations in Italy, skip Milano and head to Lugano, southern Switzerland's cosmopolitan gem that's so decidedly Italianate, you'll forget all about your *Schweiz* passport stamp. For an Alp-and-lake view, stay at the polished Villa Principe Leopoldo & Residence (pictured) and request a room in the Villa, not the Residence (011-41-91-985-8855; rooms from $245); or sleep near the Piazza della Riforma at Hotel Ticino (011-41-91-922-7772; rooms from $161). Shop for Versace, Armani, et al. on Via Nassa, or pop into Voglie (011-41-91-923-9203) for lesser-known Italian designs. Dine at Santabbondio (011-41-91-993-2388), and sample Italian-style wines at I Vini di Guido Brivio (011-41-91-646-0757).



Berkshire Eats

Great Barrington, Massachusetts, has recently become an unlikely foodie destination in the Berkshires. Reservations at restaurants along Railroad Street, the town's main drag, are hard to come by, and *Zagat's* first-ever "Berkshires Bonus" section—released last month—has awarded four restaurants on this quarter-mile stretch ratings in the twenties. The transformation began five years ago, when Michael Marcus opened Bizen (413-528-4343), a Japanese restaurant with—sushi lovers, take note—fish from the same distributor as Nobu. Next came Union Bar & Grill (413-528-6228), with its New American menu and sleek steel interior. Verdura (413-528-8969) brought Northern Italian food to the neighborhood last year, and May saw the opening of Pearl's (413-528-7767), an upscale American eatery. Most recently, a bold trio opened another sushi restaurant, Gon San (413-644-6494), just a stone's throw away from Bizen.



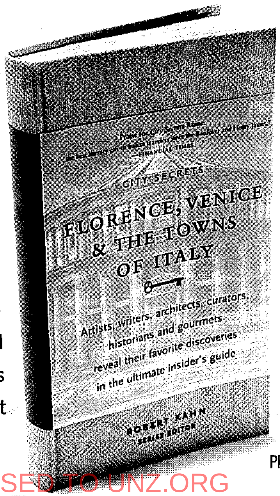


I See Rich People

Starting in January, you'll be able to book a luxury villa—even a celebrity-owned one—at Caribbean resort Parrot Cay. Owners Christina and B. S. Ong are selling beachfront properties where private villas will be constructed and available for rent as part of the resort. Donna Karan and Bruce Willis are already building and will rent out their homes for an average of 45 weeks each year. Many properties will comprise more than one unit—Willis, who plans to use his about three-to-eight weeks a year, is building a main house plus two one-bedroom villas—and guests can rent the entire compound (around $15,000 to $20,000 per night) or individual units. All will have private beaches and pools, and guests will be able to access the main resort via golf buggy. Call 649-946-7788 for further information.

etc.

CLIFT NOTES Ian Schrager's boutique-hotel empire expands in July with the opening of Clift, in San Francisco. Expect the usual: Philippe Starck designs, a flawless crowd, and yet another Asia de Cuba (800-652-5438; rooms from $325). **MASS APPEAL** The new Mass MoCA is drawing plenty of New Yorkers to North Adams, and now they'll have a place to stay. The Porches Inn just opened across the street, and offers 50 guest rooms in six renovated 1890s row houses (413-298-5545; rooms from $150). **INSIDER TRIPS** The latest "City Secrets" guidebook has arrived just in time for that August trip to Tuscany. Like last year's indispensable Rome guide, the pocket-size *Florence, Venice & the Towns of Italy* offers insider tips from artists, writers, historians, and architects (The Little Bookroom; $19.95). **PALMS AWAY** Vegas is getting a new mega-casino-resort: Look for the 500-room Palms—with an IMAX theater, three-story spa, and Little Buddha Café—to open by year's end (866-725-6773; rooms from $149).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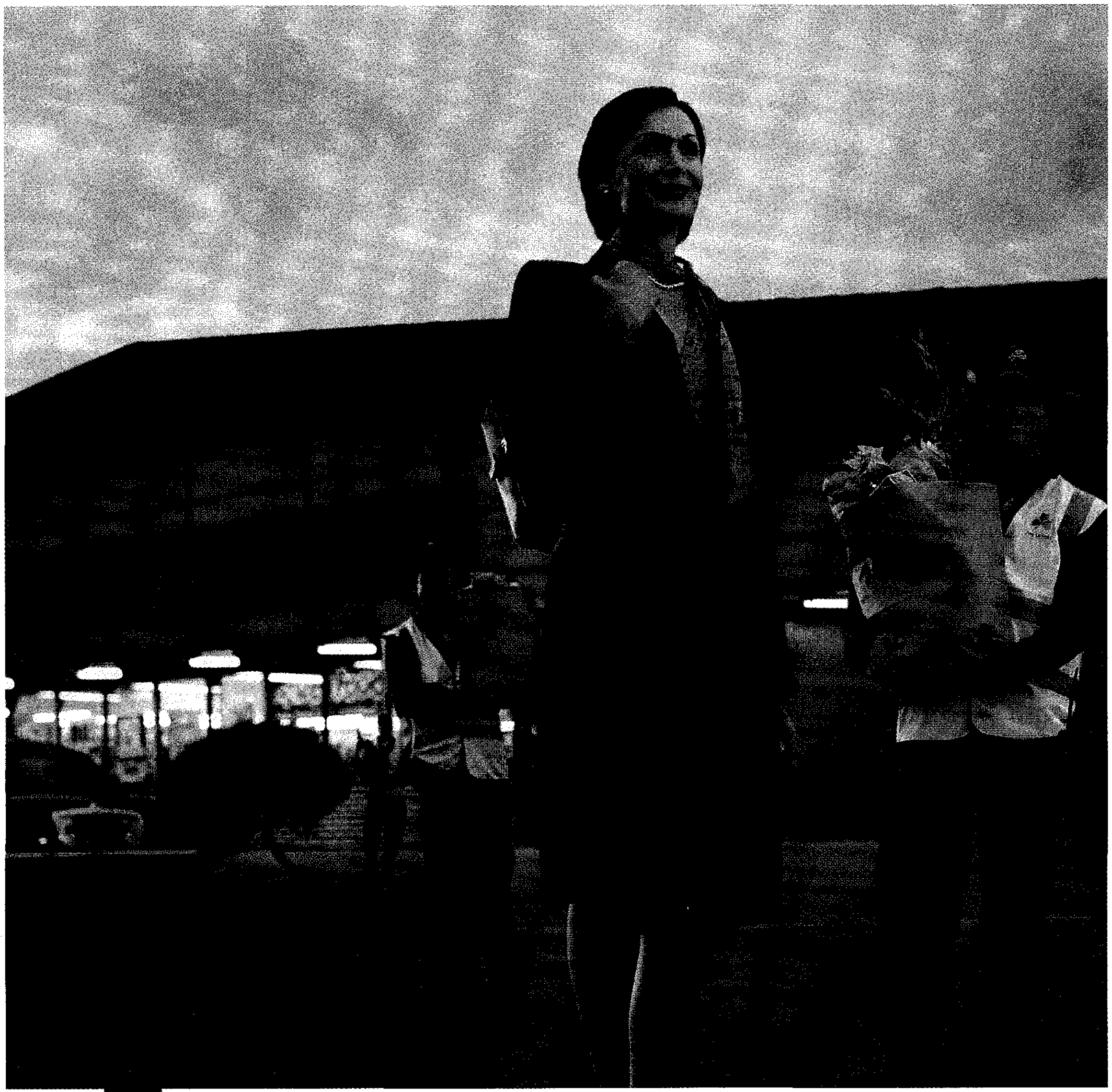
ROBERT KAHN
SERIES EDITOR

Photographs: clockwise from top, courtesy of Villa Principe Leopoldo; Kevin Sprague; Nedjeljko Matura. Illustration by David Navascues.



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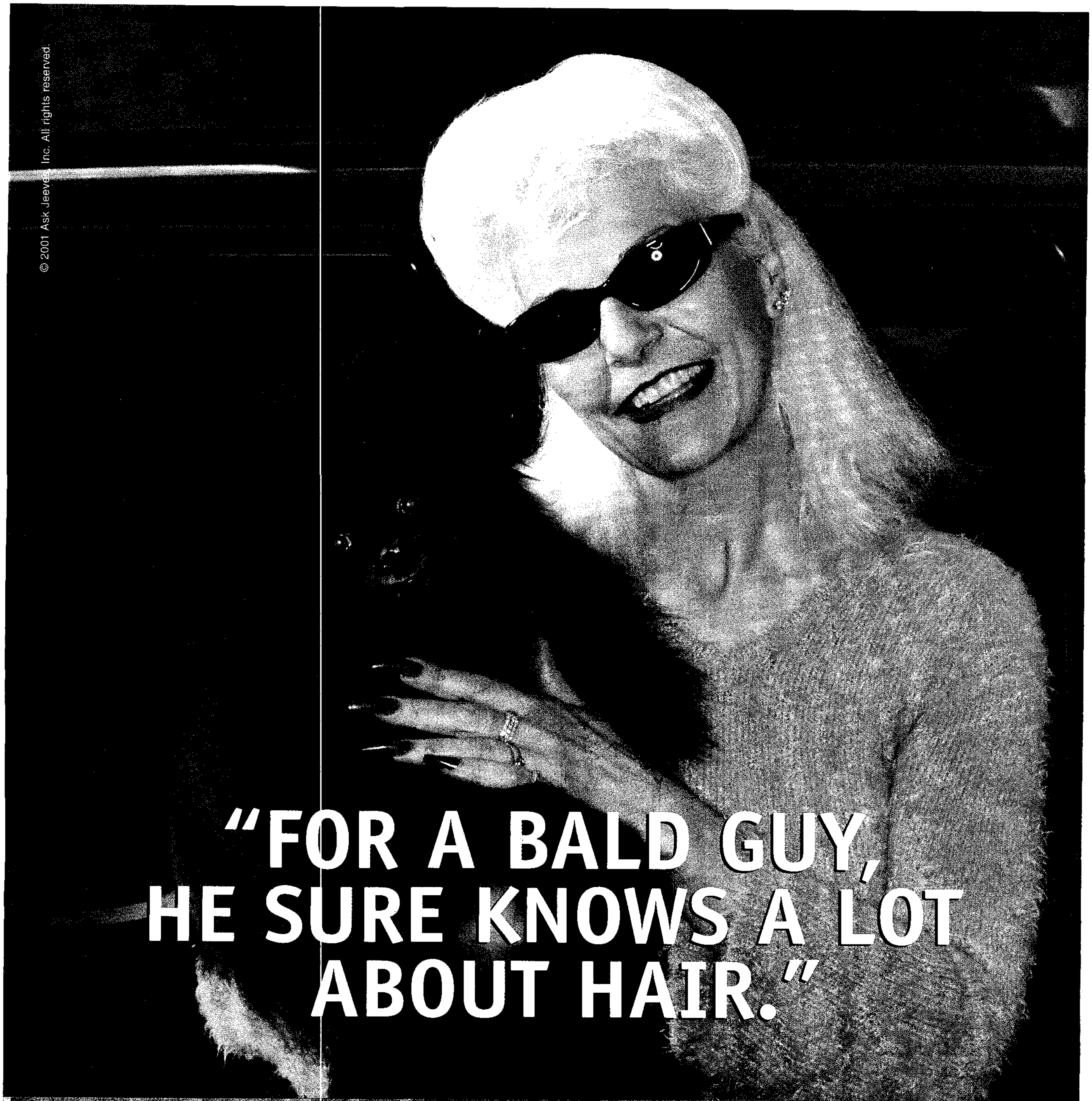

According to Stephanie, only one person knows for sure: Jeeves. By simply asking him a question, or using a word or two, she gets the best answers on the Web. Like who did what on her favorite soaps, which hotels allow dogs or what hair dyes are gentlest on the scalp. With Jeeves, she gets more stuff done every day. Except keeping up with the latest gossip. She gets that from her hairdresser.

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A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Made

Opens July 13

Vince Vaughn and Jon Favreau (above) co-starred in *Swingers,* the 1996 film responsible for all those uppity jitterbuggers. Now the two return in *Made,* a crime caper directed by Favreau, who plays an aspiring boxer lured into a world of crime by his buddy (Vaughn). Sounds like a cross between *Snatch* and *Snatch.* (See page 73.)

Opera

White Raven

At Lincoln Center Festival

Gentlemen, prepare your pianos! Left-field composer Philip Glass and director Robert Wilson present *White Raven,* a five-act opera with sixteen soloists, the American Composers Orchestra, and mimes—more than you can shake a rainstick at. At Lincoln Center from July 10 to July 14. (See listing, page 95.)

Best of the Week

Art

Miranda Lichtenstein: Sanctuary for a Wild Child

At the Whitney Museum at Philip Morris

It sounds like the title of a bargain-bin heavy-metal album, but Lichtenstein's installation is said to explore the "cross-cultural legends of children brought up in the wild." Opens July 13, giving you just enough time to bone up on *The Jungle Book.* (See listing, page 85.)

Restaurants

Chefs & Champagne 2001

At the James Beard Foundation

Although there's no shortage of Bastille Day activities this weekend, there's only one honoring Julia Child (below), the personification of French-American cuisine. On July 14, head out to Long Island for this gala, featuring buckets of Taittinger, 25 chefs' work, and Ms. Child. Beware gourmands wanting to talk olives. (For reservations, call 800-362-3272.)

In Concert

Radio's Golden Age of Song

At the Morgan Library

Joe Franklin nostalgists will arrive en masse at this July 13 concert featuring tenor Robert White and pianist Dick Hyman, who'll be performing songs from soap operas and serials, and standards from forties and fifties radio. Try not to look smug when you recognize the first three notes of "In the Mood." (See listing, page 95.)

Books

Babe in Paradise

By Marisa Silver; W.W. Norton & Co.; $23.95

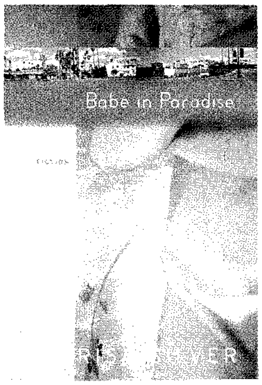
There are no calorie catalogues or sentences like "Moomba again" in Marisa Silver's first story collection, *Babe in Paradise.* Instead, these dark L.A. tales are rife with drug addicts, hermetic ex-stuntmen, and aging pornographers. In bookstores now.

Nightlife

Area: One

At Jones Beach Theater

On July 15, super-soft technoid Moby (above) is throwing his own musicfest, featuring performances by Paul Oakenfold, OutKast, and the Roots. Expect thousands of 13-year-olds singing in unison, *"Oh Lawdy, trouble so hard . . . "* (See page 96.) DEREK DE KOFF



Photographs: clockwise from top left, Robert Zuckerman; Mei Tao; AP/Wide World.

MOVIES PETER RAINER

Boooooooo . . .

For a movie fueled by fart jokes, the frightful sequel to *Scary Movie* is anything but a gas; *Baise-Moi* sounds like French for *pretentious.*

Haunted high jinks: From left, Tori Spelling, Kathleen Robertson, Chris Elliott, Marlon Wayans, and Regina Hall.

Scary Movie 2 ISN'T SCARY, funny-scary, or even just plain funny. It spoofs many of the recent supernatural and gross-out horror films that were spoofy to begin with. This double whammy represents a redundancy on par with, say, creating a fictitious movie critic to blurb real movies. Why bother? Besides, audiences watching horror spoofs often become their own comedy troupe, coming up with funnier lines than the filmmakers. One of the many problems of the recent *Hannibal,* parodied in *Scary Movie 2,* is that it went over the edge into giggly ghoulishness, without leaving viewers anything to get worked up about. The same could be said of *House on Haunted Hill, What Lies Beneath,* and many other expensive recent scarefests. Perhaps studio executives are so locked into the idea that movies must appeal to the widest possible demographic that they feel they can no longer risk making a scare picture that doesn't, on some level, also build in its own wisecracks. Better to make fun of your own movie than to play it straight and let the audience make fun of it for you.

That's still no excuse for *Scary Movie 2,* which is even shoddier than *Scary Movie,* also directed by Keenen Ivory Wayans. Along with his posse of screenwriters—if that's not too elevated a term—Wayans seems to think that all you need to make people laugh is fart jokes and vomit jokes and doody jokes and the sort of silly raunch that probably will have even the middle-schoolers in the audience yawning. (The R-rating, of course, won't prevent that crowd from sneaking in to see the film without adult chaperones.) Marlon Wayans, his eyes popped in fear, has his hair frizzed out like Buckwheat's; Chris Elliott, playing the proprietor of a haunted house where some college students camp out for an experiment, has a deformed hand that's milked for yuks; David Cross is a wheelchair-bound research assistant whose disability occasions a lot of cruel jibes. It's all enough to make you want to enlist in the p.c. police. The only bright note here is that Keenen Ivory Wayans, not content to work only off of spooky films, also throws in equally abysmal jibes at movies like *Mission: Impossible 2* and *Charlie's Angels.* Which means, if we're lucky, that *Scary Movie 2* will spare us an *Action Movie 1.*

Scary Movie 2
Directed by Keenen Ivory Wayans; starring Marlon Wayans, Chris Elliott, and David Cross.

Baise-Moi
("Rape Me")
Directed by Virginie Despentes and Coralie Trin-Thi; starring Raffaëla Anderson and Karen Bach.
See Movies listings for details.

BASED ON A BEST-SELLING French novel, **Baise-Moi** ("Rape Me") is getting undue attention because it's a "serious" movie with hard-core sex. Virginie Despentes, the author of the novel, and her co-director, Coralie Trin-Thi, who has performed in French porno, hired two adult-movie actresses, Raffaëla Anderson and Karen Bach, to star in this sordid *Thelma & Louise*–ish spree, which also has certain affinities with *Breathless* but would be better termed *Affectless.*

Manu and Nadine, a porno performer and a prostitute who go on a rampage against men, are meant to be feminist warriors whose sexuality, according to an interview with the filmmakers, is their "integrity." The various johns, goons, and slobs who get in their way are dead meat. The hard-core sequences in *Baise-Moi* are anything but titillating, but since there's not much else in the movie to pay attention to, you wait for them anyway. Anything to relieve the angry prattle and the torpor. This being a French movie with pretensions, it was inevitable that a *pensée,* uttered by one of the women, would emerge from the muck, and here it is: "The more you fuck, the less you think and the better you sleep." Pascal could not have said it any better. ■

Photograph by Linda R. Chen.

cue

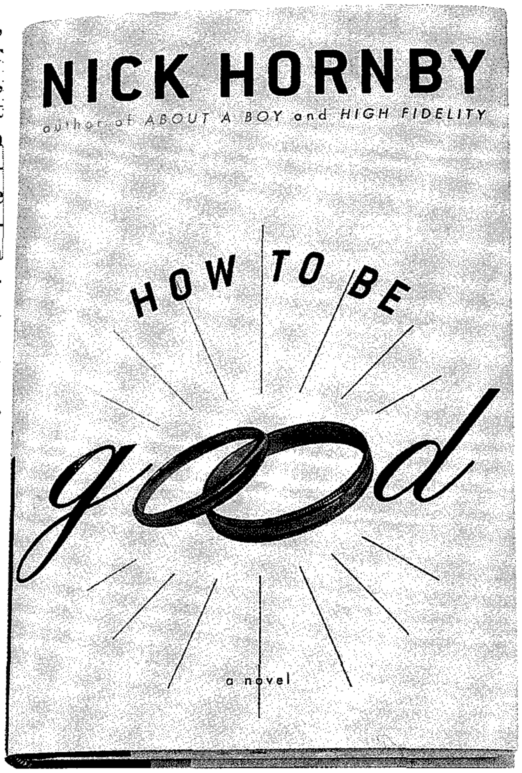
BOOKS DANIEL MENDELSOHN

Good to Go

Nick Hornby's new satire suggests that the bad in ourselves might do us some good; Heather McGowan's arty debut novel doesn't prove that it's good to be bad.

YOU'RE A GOOD PERSON, right? You love your spouse, pay your taxes, teach your kids right from wrong, maybe even worship on a weekly basis—all of that. You are certainly not an ax-murderer, child-molester, or dictator of a small Eastern European country currently contemplating an extended stay in the Netherlands.

But is that enough? What exactly does it mean when you say that you're "good"? In the satirical tradition of Jonathan Swift's "A Modest Proposal," Nick Hornby uses an outsize, preposterous notion to animate a story (what it might be like to live with someone who bears a suspicious resemblance to God) that ultimately shows how approximate and self-serving our ideas about "goodness" are. The result is a farce that manages to be breezily hilarious and thought-provoking at the same time.



How to Be Good is the story of an attractively ironic, right-thinking, warmhearted fortysomething doctor named Katie Carr, who, like most of us, thinks of herself as a good person. Okay, so she's having an affair as the novel opens—but then, you would, too, if you were married to Mr. Carr. He's a grumpy, slovenly, and ill-tempered newspaper columnist ("The Angriest Man in Holloway") who stays home to work on his eternally unfinished satiric novel ("about Britain's post-Diana touchy-feely culture"), while she spends excruciatingly long days at the clinic examining rectal boils and, more to the point, bringing home the bacon. But Katie's (and our) ability to say who's good and who's bad begins to swivel wildly out of control one day when some bona fide Good-with-a-capital-*G* enters her life, forcing her, her family, and Hornby's readers to rethink just what being "good" really means.

The form that honest-to-God Good takes in Hornby's novel is—well, honest-to-God. One day, David Carr, suffering loudly from a bad back, goes to a "healer" named DJ GoodNews, hoping to expose him as a crank; when he comes back home, not only his vertebrae but his entire lousy personality have been cured. Before you know it, he's being angelic to Katie; soon after, he's giving their pocket money to street people, donating the kids' toys to shelters, organizing a campaign to house the homeless in their neighborhood, and otherwise taking literally what that other "Good News"—i.e., the Gospels—so famously has to say. By thrusting a character who is merely good into a confrontation with one who is Good (if not, for all intents and purposes, God), Hornby forces you to think about the tense bourgeois minuet between self-interest and morality, about the difference between applauding and doing good works.

How to Be Good
By Nick Hornby
Riverhead; 320 pages;
$24.95.

Schooling
By Heather McGowan
Doubleday; 320 pages;
$24.95.

Some critics think this is a serious attempt to realistically portray modern-day marriage or children or yuppie angst. But the pleasure of Hornby's amiably dyspeptic fiction lies in his sharp eye for the absurdities of contemporary culture, which places him squarely in the grumpy tradition of the Waughs. As you whiz through his new novel, you can't help thinking that however much she may loathe the mean-spirited "old" David, a lot of Katie's observations could easily have made it into "The Angriest Man in Holloway" without a great deal of editing. Nothing's too incidental to escape her withering attention: romantic love ("the mad hunger for someone you don't know very well"), the Church of England ("unhappy old ladies selling misshapen rock cakes and scratched Mantovani records"), and, of course, faith healers, whom she dismisses as the province of "the gullible, the credulous, the simple-minded . . . people who read Tolkien and Erich Von Daniken when they are old enough to drive cars."

Inevitably, David's newfound goodness—to say nothing of the presence of GoodNews, who's taken up residence chez Carr—begins to wear Katie down. However much people in this novel talk about God, Hornby, in the end, comes down squarely on the side of the Devil—or, at least, on the side of mankind, with all its familiar but distinguishing flaws. "That's how human beings spend their time, doing shitty things," an exhausted Katie is forced to conclude after realizing that she can't measure up to pure goodness. Hornby gives his heroine a zany monologue about *The Empire Strikes*

Photograph by Andrew McCaul.

Wish you could lose your "love handles"?

If you are in great shape except for abdominal fat and "love handles" that are resistant to diet and exercise, you may be a good candidate for liposuction. While not a cure for obesity, liposuction can be quite effective for improving the contours of the male torso.

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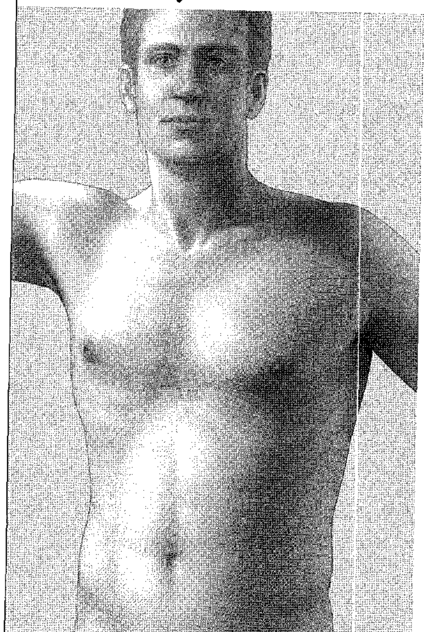

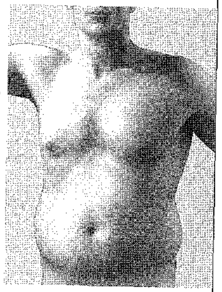

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Program listings at www.thirteen.org/metroarts

Back at one point, but the sci-fi movie that *How to Be Good* ultimately reminds you of is that other, earlier classic, *Invasion of the Body Snatchers,* with its message that what defines human beings is our flaws. I loved the fact that by the close of Hornby's sly novel, the search for morality and meaning has moved from religion to art—from the Good Book to, thankfully, good books, which is what Katie's indulging in again at the end of this good book. (Great music too.) You wanna know how to be good? Listen to music, read a book. Why? Because, as Katie says in parting, we'd be "no good without them."

YOU'D HAVE TO BE JESUS CHRIST TO FIND something wonderful to say about Heather McGowan's debut novel, **Schooling.** The best you'd be able to manage without breaking any major commandments is, "It's a noble failure." Catrine Evans is a 13-year-old American girl who, after the death of her mother, is packed off by her Welsh father to a British boarding school where she encounters not the splendid education she'd been promised but (duh!) troubled students and even more troubled teachers. I can only imagine that people have been talking so much about this book (well, publishing people, at any rate) because they figure anything this arty must be good—there's lots of stream of consciousness ("Sunday, in the darkening, Gilbert's teeth trailed as he stood") and "exquisite" prose of the Stephen Tennant, black-lacquered-nails-and-Chinese-silk-dressing-gown sort (rain: "A conspiracy of droplets. A cabal of molecules"). There are also scenes cast as little plays, complete with stage instructions, in which characters from the book chat with, say, Hamlet and Ophelia and someone called Croconius, whom I take to be a sinister hybrid of a Shakespearean character and an early-springtime perennial.

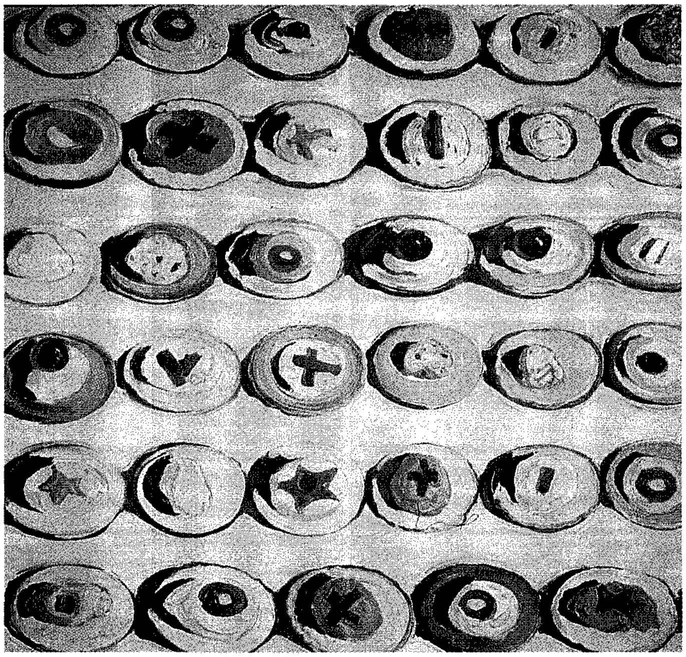
None of this is pleasurable to read. "It's a disconcerting *knowing* . . . and so dreary," a schoolmaster opines about Catrine; it would be hard to think of a better epitaph for this book. McGowan, a playwright, is obviously a serious artist, and there are bits and pieces of *Schooling* that will make you shiver. But for all its stylistic razzmatazz, this first novel fails to apprehend what anyone who's ever been on the teaching side of real-life schooling knows, which is that being brilliant isn't the same as being good. ■

ART MARK STEVENS

Not Just Desserts

The Whitney's Wayne Thiebaud retrospective goes beyond creamy cakes and pies to reveal a sophisticated Pop alternative to Warhol's deadpan irony.

IN THE LATE FIFTIES AND SIXTIES, Pop began to drop the temperature of American art. Only a cool hand and a deadpan eye, many artists and critics came to believe, could capture the character of contemporary America. The land of supermarkets, sitcoms, malls, and Hollywood now demanded the irony and smarts of a Warhol. But there were exceptions to this worldview. None was more important than that of **Wayne Thiebaud**, who approached pop America with a scrupulous but playful eye. If a future historian were to look back at our time and say of Warhol's deadpan style, "This was America," another historian could point to the warmer vision of Thiebaud and say, no less truthfully, "This, too."



Tastemaker: Thiebaud's *Cracker Rows* (1963).

The retrospective of Thiebaud's art that recently opened at the Whitney includes many fine depictions of the artist's two main subjects—his still lifes of pies, gum balls, hot dogs, candied apples, and other confections, and his landscapes of hilly Northern California. Organized by Steven A. Nash for the Fine Arts Museums of San Francisco, the exhibition has been enhanced, for its New York viewing, by the addition of drawings selected by Marla Prather. (The Allan Stone Gallery, where Thiebaud has shown since 1962, has also mounted an exhibit of his work.) This is a good show for both adults and children to see—not just because of the visual pastry on display but because Thiebaud, a highly sophisticated artist, brings such a wonderful "Gee whiz" to art.

When Thiebaud began his still lifes in the early sixties, it was not fashionable to make pictures with lushly painted, "tasty" brushwork; the very idea of "good taste" was regarded with suspicion. Thiebaud, who loved a lusciously tongued surface, turned this predicament into a joke by mimicking the buttery look of desserts, making tasty pictures of tasty subjects. At the same time, his rigorous compositions owed much to geometric abstraction. (Realism does not always precede abstraction; it can also emerge from abstract art.) Thiebaud enjoyed, as he put it, "organic messiness combined with geometric clarity." He discerned the grid in the layer cake, the order in the display case. His brushstroke enlivened the areas around objects, giving them a kind of shimmer or halo: His objects seemed to disturb, slightly, their surrounding space, much as living creatures do when they stand still. As a result, the pictures can often appear suddenly more than themselves. They become comic American altarpieces, where we celebrate without condescension the lively commercial rituals and heightened energy of a land of milk and honey.

Wayne Thiebaud
At the Whitney Museum
of American Art;
through 9/23.
See Art listings for details.

The landscapes, which Thiebaud began in the mid-sixties, also toy with the sublime. The facts of California light and space, together with its buildings and roads, are brilliantly observed—but he also tips these facts toward fantasy. Thiebaud exaggerates the rhythmic ripple of San Francisco's roads, turning them into waving ribbons and dizzying roller coasters. The city, it seems, is just a blink away from the extraordinary; or perhaps a child is playing God with his Lego set. As with the Hudson River School paintings of the nineteenth century, the landscape in Thiebaud's art overshadows the tiny inhabitants. But this does not lead, in the usual modern manner, to images of despair or deracination. The predictable alienations do not tire Thiebaud's art. He paints only what he knows and likes. He tasted those pastries himself, for example, having worked around the places that sold candied apples. He lived in the rolling landscape of the Bay Area. Now he is painting the Sacramento River Valley, which reminds him of the carved farming country where he once worked. He seems firmly connected to the history of Western art, to the jazzy vernacular of California, and to his own personal story. You can no longer think seriously about American places and things without thinking of him. ■

Photograph courtesy of the Whitney Museum of American Art.

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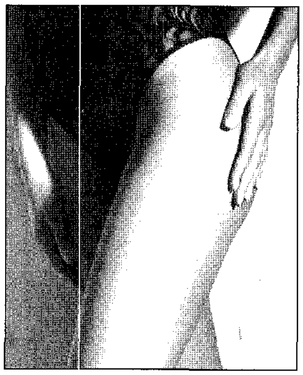

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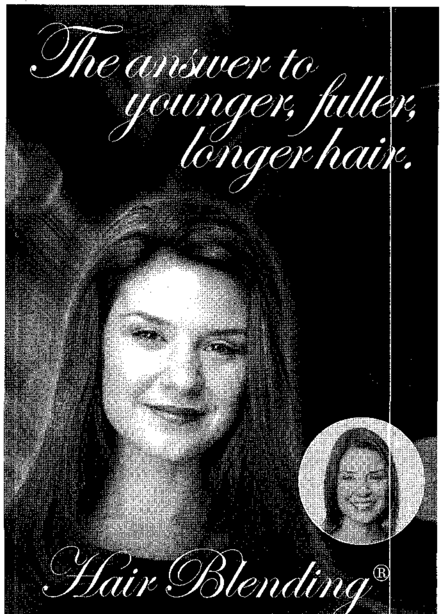
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IN BRIEF: TELEVISION

Of Civil Wrongs & Rights: The Fred Korematsu Story (July 10; 10 to 11 P.M.; Channel 13), a *P.O.V.* documentary, goes back to the internment of Japanese-Americans during World War II to tell the story of one young Californian who challenged the suspension of his rights all the way to the Supreme Court, where he lost his case but inspired a new generation of activists.

Queen Victoria's Empire (July 11, 18, 25, August 1; 10 to 11 P.M.; Channel 13), narrated by Donald Sutherland, covers familiar territory with extraordinary thoughtfulness. The costume-drama re-creations are almost risible, but Paul Bryers's scripts ask every important moral and political question, from the Crystal Palace to the Boer War.

The Chronicle (July 14; 9 to 10 P.M.; Sci-Fi) is a clever new series about a disgraced student journalist, Chad Willett, hired by Jon Polito's supermarket tabloid where all the stories about Elvis sightings, alien abductions, and Siamese triplets turn out to be true.

The Mists of Avalon (July 15 and 16; 8 to 10 P.M.; TNT), a lavish mini-series version of Marion Zimmer Bradley's feminist take on King Arthur's Camelot, stars Anjelica Huston as the Lady of the Lake, Joan Allen as her evil sister, and Julianna Margulies as her designated successor in the Mother Goddess biz. Interesting that the incest taboo is just as strong among pagans as among Christians. Everybody has a good time (especially Julianna, with speckled legs during wild sex with the masked stranger) and nobody sings (except Loreena McKennitt).

Dangerous Child (July 16; 9 to 11 P.M.; Lifetime) watches single mother Delta Burke cover for her increasingly violent teenage son Ryan Merriman, till he sends his younger brother to the hospital, she is arrested for child abuse, the ugly truth emerges, and everybody goes into therapy. Especially scary performance by Merriman, who was the young Jarod on *The Pretender*.

RoboCop: Prime Directives (July 16, 17, 18, and 19; 9 to 11 P.M.; Sci-Fi), with Page Fletcher as Delta City's crime-fighting tin can, spends eight hours explaining a very complicated plot involving SAINT (an artificial-intelligence program), the Trust (a secret society of greedy corporate types including Robo's own son), and the Bone Machine (never mind). As usual, there is more wit here than we have any right to expect. *John Leonard*

IN BRIEF: THEATER

WE NEED MORE SOLID BLACK PLAYS TO OCcupy our many gifted black actors; August Wilson can't do everything by himself. Suzan-Lori Parks can't hoodwink every critic into believing she has it all. (She has a little.) Kia Corthron's latest, *Breath, Boom,* was as awful as its title. Now comes Charles Randolph-Wright with **Blue**, as amateurish as a play can get.

The author has learned a few tricks. Start with an adult narrator announcing a memory play about his childhood, and make him invisible to the other characters during the first act, in the seventies. In Act Two, make his boyhood self an unseen presence in the nineties. Have a Luther Vandrossy singer, Blue Williams, pop up—a second unseen presence—with songs heard only by the female lead, Peggy Clark, a rabid fan.

Next, take a cue from *The Cosby Show:* Offer a comfortable, middle-class black family, the Clarks, thriving completely free of racial problems as owners of the only black funeral parlor in fictional Kent, South Carolina. Draw an easy contrast between a rebellious son and a docile one. Add a crusty grandmother. Have the poseurish, social-climbing Peggy married to the laid-back, passively amused Sam Clark Jr. Provide the elder son with a brash, lower-class girlfriend, LaTonya, for facile farce.

Then give us some instances of two simultaneous conversations, rendering what is said undecipherable (which, given this dialogue, may be beneficial). Finally, bring on Blue as an active character to provide a melodramatic twist. Have an epilogue as well as a prologue; *logues* are classy, after all.

Under Sheldon Epps's stilted direction, the performances are undistinguished, with Phylicia Rashad's Peggy worse than that and Randall Shepperd's Sam Jr. better. James Leonard Joy's set—lots of slatted flats—keeps moving around a lot, without ever looking different. Characters, however, change at the flick of the author's wrist. The wholly unacceptable LaTonya need only say she digs Blue to become instantly the heretofore hostile Peggy's bosom friend. After a concert, LaTonya snags a date with Blue to become Peggy's bête noire. The vision of Blue emerges from every conceivable nook or cranny. At one point, two imaginary presences commune from opposite ends of the stage. Pretty soon you wish *you* were an imaginary presence, too. *John Simon*

IN BRIEF: POP MUSIC

DANCE MUSIC IS AT ITS MOST EXCITING when it's at its most impure, whether it's Detroit techno's mixture of Kraftwerk and Funkadelic or drum 'n' bass's marriage of dub reggae and rave. This year has been unexciting because too many producers have stopped looking outward; house music has become burdened by the lumbering monotony of double-disc bores like John Digweed and the strained soulfulness of San Francisco's Naked Music label.

Basement Jaxx—the Brixton-based Felix Buxton and Simon Ratcliffe—might have a strong house-music pedigree, but the duo possess an open-minded sensibility that includes everything from Brazilian music to R&B. While their debut, *Remedy,* bucked convention with a punky sensibility—Buxton and Ratcliffe even dubbed their music "punk garage"—it lacked the body-moving beauty of early singles on their Atlantic Jaxx label like "Samba Magic" and "Live Your Life With Me." Now, on *Rooty,* Basement Jaxx refines the ambitious but untidy sprawl of its debut into a carnivalesque mix of two-step, house, funk, and disco with a modern take on George Clinton's late-seventies mission of "rescuing dance music from the blahs." On "Freakalude," a Clinton Doppelgänger declares, "I don't call it freaky, I call it funky," and nearly every song on *Rooty* has an exuberant weirdness: Bass lines distort, soundscapes turn aqueous, and disembodied voices scream. A sped-up vocal and crunching breakbeats give way to a high-pitched falsetto and shimmering synths on "Breakaway"; a sexed-up singer begs for fulfillment over an abrasive bass line on "Get Me Off"; and a Gary Numan sample collides with a riotous chorus that owes more to Sham 69 than Sylvester on the album's best song, "Where's Your Head At?"

Yet amid the album's anarchic sounds and eclectic roster of oddball vocalists—Kele La Roc, Mandy, and Jill Draper among them—there's little sense of Buxton and Ratcliffe's personalities. This repressive cultural moment—especially for a dance-music scene that's the object of crackdowns from Brixton to the Bronx—demands a more ambitious statement, à la Sonic Youth's *Daydream Nation* or Prince's *Sign 'O' the Times. Rooty* isn't it, but it's just one step away from greatness. (Basement Jaxx D.J. at Central Park's SummerStage on July 14.) *Ethan Brown*

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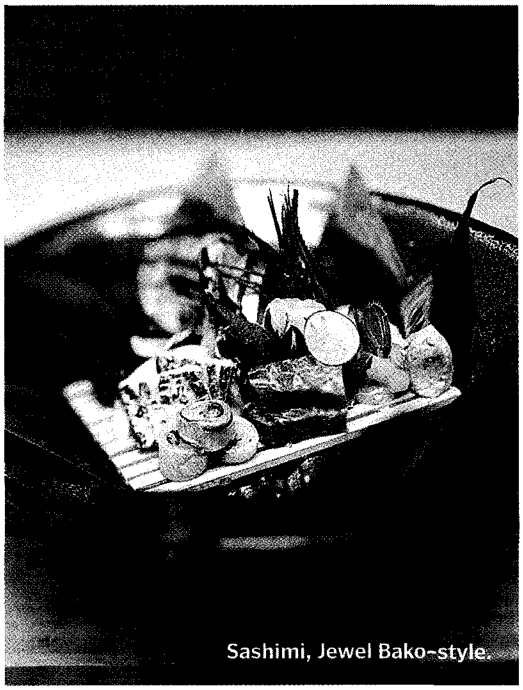
The Rule of Raw

Jewel Bako is looking for a few good sushi lovers, the kind who will happily compete over who has the strictest standards and the most discriminating taste buds.

TRUE SUSHI CONNOISSEURS are to normal snooty food types what Trappist monks are to the cardinals of Rome. They eat their uncooked fish with a quiet, almost monastic rigor, and their palates are gauged to the tiniest affront. They can tell instantly whether the sushi rice has been too softly cooked or cooked with too much vinegar, or whether it's served fresh every twenty minutes, the way proper sushi chefs do it in Japan. They will judge a sushi bar not so much by the quality of the bluefin toro (at $12 per piece, that should be self-evident) but by the size of the sushi (smallish, not big) and the color of the palate-cleansing ginger (yellowish, not pink). They know that sake goes best with sashimi, not sushi, that a real *sushi-ya* serves fish only (not California rolls, God forbid, or tempura), and that the only place to enjoy it is at the bar, where you have the chef's full attention. I once asked a mild-mannered Japanese entrepreneur his opinion of the sushi at Nobu, and he gave a regretful sigh. "Compared to what I'm used to," he said, "I'm afraid it's a kind of surf-and-turf experience."


Sashimi, Jewel Bako–style.

The latest establishment to come under the withering gaze of the town's sushi monks is an unlikely little restaurant in the East Village called Jewel Bako (literally, "Jewel Box"). The purest Japanese sushi restaurants are tiny neighborhood joints, and in scale and location, Jewel Bako fits that profile. It's located off Second Avenue on a leafy stretch of 5th Street, in a former video store. With the help of the designer, Hiromi Tsuruta, the owners, Jack and Grace Lamb (she used to work at Tiffany's; he's a longtime sushi nut and a former maître d' at Bouley Bakery), have rewired the little shoebox space with soft, yellowish lighting, golden bamboo chairs, and two curved bamboo arches running the length of the room. Except for a tiny picture window, the storefront is walled with dark stucco, in the chaste Japanese style, with a small glassed-in rock garden running along its base. The sushi bar itself is cut from strips of white bamboo and seats only six, and you can sip an array of "artisan" sakes costing as much as $15 per glass while you wait for your dinner.

Jewel Bako is a restaurant conceived for the most precious kind of sushi aesthete, and if you don't like it, you can take your limp noris and cat-food-filled California rolls and dine someplace else. Mindful of this, I hunkered respectfully at the bar on my first visit and let chef Tatsuya Nagata take me on an *omakase* tasting tour of the menu. First up, a tea bowl of baby scallops mixed with the greenest fava beans in a kind of sweet sesame mayonnaise. After that came a $12 piece of creamy o-toro, tuna belly, which melted appropriately in the mouth. It was followed by glittery portions of jack mackerel and a strip of crunchy octopus dusted with a mossy, gunpowderlike substance that Nagata identified as green-tea salt. Subsequent bites of sushi were garnished with little piles of citrus or yuzu pepper or grated ginger. When I dunked my fish in too much soy sauce, the chef began brushing on the soy sauce himself, in moderate dabs, to ensure a properly balanced taste.

Jewel Bako
239 East 5th Street
212-979-1012

Needless to say, the sushi monks I brought to Jewel Bako thought they were in pig heaven. Among appetizers, a pink wheel of toro tartare (on a guacamole base) was generally admired, as was a creamy mousse made from something called kabu turnips, with a tottering structure of king-crab's legs and caviar on top. There are also two different sushi selections on the menu ($29 for ten pieces being the most pricey); 21 varieties of maki roll, filled with ascetic fillings like kishu plums; and a fine variety of uni flown in from Santa Barbara. Standard favorites like hamachi (yellowtail) and pearly ahi shrimp were good also, but the real surprise at Jewel Bako was the desserts. These included tiny balls of sake sorbet and a kind of red-bean chocolate mousse decorated with flecks of gold leaf. Best of all were the mission figs, which were served in a simple compote, with a hint of shiso cream on top. When Nagata asked if they were acceptable, I bowed my head deferentially. "Yes, Chef," I said, before devouring my figs silently, in tiny little bites. ■

Jewel Bako, 239 East 5th Street (212-979-1012). Open for dinner only, 6:30 to 10:30 P.M. (closed Mondays). Appetizers, $3.50–$14; entrées, $16–$29. All major credit cards.

Photograph by Kenneth Chen.

Movies

Edited by Ben Kaplan

This Week's Releases

Adanggaman
Director Roger Gnoan M'Bala's story of the African slave trade in the West Congo. Starring Ziablé Honoré Goore Bi as Ossei, a rebellious young man who must save his village. (1 hr. 30 mins.; NR) • Opens 7/11.

Big Eden
Writer-director Thomas Bezucha's debut about a scandalous romantic triangle in Big Eden, Montana. Starring Arye Gross, Eric Schweig, and Tim DeKay. (1 hr. 58 mins.; PG-13) • Opens 7/13.

The Blue Angel
Josef Von Sternberg's 1929 film that made Marlene Dietrich a star, about a German folk singer and an English professor. New 35-mm. print also features Dietrich's screen test. (1 hr. 51 mins.; NR) • Opens 7/13.

Bully
Brad Renfro plays Marty Puccio, a suburban dropout in South Florida who leads his gang to murder. Also with Bijou Phillips and Nick Stahl; directed by Larry Clark. (1 hr. 46 mins.; NR) • Opens 7/13.

Downtown 81
Jean-Michel Basquiat plays an artist facing eviction who scours the clubs of downtown New York, attempting to sell a painting. Also with Debbie Harry, DNA, and James White and the Blacks. Directed by Edo Bertoglio. (1 hr. 12 mins; NR) • Opens 7/13.

Final Fantasy
Animated video-game adaptation about the end of the world, and the war to save mankind. Voiced by Alec Baldwin, Steve Buscemi, Donald Sutherland, and James Woods. (1 hr. 39 mins.; PG-13) • Opens 7/11.

Inbred Rednecks
Joshua P. Warren, author of *Ghost Hunting: A How-to Guide,* wrote, directed, edited and produced this story of Billy Bob, a North Carolina redneck hell-bent on buying a farm with his cockfight winnings. (2 hrs. 15 mins; NR) • Opens 7/13.

Legally Blonde
Reese Witherspoon is Elle Woods, a feckless young woman who winds up at Harvard Law School and falls in love. With Selma Blair and Luke Wilson. (1 hr. 32 mins; PG-13) • Opens 7/13.

Made
Vince Vaughn and John Favreau (*Swingers*) reunite as amateur boxers, and Peter Falk is the Mafia don who brings them to Manhattan for their chance to break into the mob. Also with Sean "Puffy" Combs. (1 hr. 35 mins.; R) • Opens 7/13.

Pandaemonium
Julien Temple (*The Great Rock 'n' Roll Swindle*) directs this story of turn-of-the-eighteenth-century London and the friendship and rivalry between the poets William Wordsworth (John Hannah) and Samuel Taylor Coleridge (Linus Roache). (2 hrs. 5 mins; PG-13) • Opens 7/13.

The Score
Robert De Niro is a retired thief, and Edward Norton the young upstart who lures him back into a life of crime. Also with Marlon Brando and Angela Bassett. Directed by Frank Oz (*Bowfinger, What About Bob?*). (2 hrs. 3 mins; R) • Opens 7/13.

Three kings: Robert De Niro, Edward Norton, and Marlon Brando in *The Score.*

That Obscure Object of Desire
Fernando Rey plays an affluent Spaniard who flees Seville for Paris in this re-release of Surrealist director Luis Buñuel's final film. Also with Carole Bouquet and Angelina Molina. (1 hr. 43 mins; NR) • Opens 7/13.

Waiting
A funny thing happens to Will Keenan (*Trick*), a deadbeat waiter in South Philadelphia, when he visits an old flame in a fetishist club. Written and directed by Patrick Hasson. (1 hr. 20 mins; R) • Opens 7/13.

New Films

A.I.
Steven Spielberg's futuristic fable about a boy robot (Haley Joel Osment) who wants to become human echoes many of his movies, especially *E.T.* and *Close Encounters of the Third Kind,* and, because the project originated with Stanley Kubrick, it summons up many of his epics as well. The result is an odd synthesis of temperamental opposites: the imperious and abstract Kubrick touch with the pop dreamland of Spielberg's oeuvre. Alternately wrenching and unsatisfying, it's not so much a dark *E.T.* as a manic-depressive *E.T.* Also starring William Hurt, Frances O'Connor, and Jude Law as a gigolo robot. (Rainer; 7/9/01) (2 hrs. 20 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Whitestone; bam Rose Cinemas; CO Alpine; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

The Adventures of Felix
When Felix (Sami Bouajila) gets laid off, he leaves his boyfriend and journeys to the south of France to find his absentee father. Written and directed by Jacques Martineau and Olivier Ducastel. (1 hr. 35 mins.; NR) • Quad Cinema.

All Access: Front Row, Backstage, Live!
The IMAX concert film features Moby, B.B. King, Carlos Santana, and many others. (1 hr. 4 mins. ; NR) • Loews Imax Theater.

The Animal
Rob Schneider plays a police file clerk infused with animal DNA in director Luke Greenfield's comedy debut. *Survivor*'s Colleen Haskell co-stars. (1 hr. 23 mins.; PG-13) • AMC Empire 25 Theatres; UA Astoria.

The Anniversary Party
The film is a prime example of movie-colony narcissism; the cast, including Alan Cumming, Jennifer Jason Leigh, Gwyneth Paltrow, Kevin Kline, and Phoebe Cates, play mostly show-biz types and pour out their hearts in order to show us how "real" they are. (Rainer; 6/18/01) (1 hr. 55 mins.; R) • UA Union Square; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Sony Lincoln Square; BAM Rose Cinemas; Kew Gardens Cinemas.

Atlantis
Michael J. Fox, James Garner, and Leonard Nimoy voice Disney's new animated yarn about a young explorer's voyage to the city under the sea. (1 hr. 28 mins; PG) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea West; Loews 42nd Street E Walk; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.

Baby Boy
Writer-director John Singleton (*Boyz 'N the Hood*) revisits South Central. MTV's Tyrese plays a single father who lives with his mom. Also with Snoop Dogg and Ving Rhames. (2 hrs. 9 mins.; R) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea; Loews Astor Plaza; Clearview's First & 62nd St.; Loews Orpheum 7; Magic Johnson Harlem USA; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Cobble Hill Cinema; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movies at Staten Island.

Baise-Moi
This French film about two prostitutes who go on a rampage against men is getting undue attention for its hard-core sex sequences. They're anything but titillating, but since there's not much else to the movie, you wait for them anyway. (Rainer; 7/16/01) (1 hr. 17 mins.; NR) • Cinema Village.

Bridget Jones's Diary
Renee Zellweger is charming in this otherwise mostly forced and unsprightly comedy based on the 1997 Helen Fielding best-seller. (Rainer; 4/23/01) (1 hr. 34 mins.; R) • Loews State; North Shore Towers.

Cats & Dogs
Live action from Jeff Goldblum and Elizabeth Perkins meets computer animation voiced by Tobey Maguire, Susan Sarandon, and Charlton Heston in this story of a war between man's best friends and the cats they live with. (1 hr. 32 mins.; PG) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Orpheum 7; UA East; UA Gemini; Magic Johnson Harlem USA; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Canarsie; CO Alpine; Cobble Hill Cinema; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; Atrium; UA Movies at Staten Island.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigo-

Photograph by Phillip V. Caruso/SMPSP.

Process

Portrait of the Artist as a Young Man

Downtown 81 took six weeks to film, and twenty years to open. Shot in Manhattan in 1980 and starring an unknown 19-year-old Jean-Michel Basquiat (pictured), it portrays a day in the life of an artist who must sell a painting to pay his overdue rent. "The film was meant to be a dumb fairy tale," says writer Glenn O'Brien. But it turned into a nightmare when the company that funded the $300,000 film went bankrupt in 1981. The rough cut and the audiotapes were then lost. "It was a horrible feeling," says director Edo Bertoglio, "which grew worse every year"—at least until 1998, when Maripol, the film's producer, finally found the negative at the Manhattan film lab TVC. The team regrouped to re-record dialogue, with actor Saul Williams (*Slam*) speaking for Basquiat, who died in 1988, and last summer the picture finally wrapped. "A lot of my impetus for wanting to finish this film was to show Jean-Michel as he was," O'Brien says. "I hated [the film] *Basquiat*—it made him this confused, depressed character, but he was actually witty, fun-loving, and hilarious." Today, the film's a period piece, showing Basquiat before he was a legend and the rock group Blondie still on the rise. The filmmakers never imagined one change since 1980, however: "I didn't think Avenue D would be inhabitable in my lifetime," O'Brien says. *Downtown 81* opens on July 13 at the Screening Room.

Photograph courtesy of Zeitgeist Films

rates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • CC Angelika Film Center; Paris Theatre.

Come Undone
Two young men fall in love over the course of a summer in France. Written and directed by Sébastien Lifshitz. (1 hr. 40 mins.; NR) • Cinema Village.

Crazy/Beautiful
John Stockwell directs Kirsten Dunst as a rebellious congressman's daughter who falls in love with a straight-A student (Jay Hernandez) who happens to live in East L.A. (1 hr. 35 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; Linden Boulevard Multiplex; Pavilion; UA Marboro; Cinemart; Kaufman Astoria Cinema; Plaza; UA Crossbay II; Atrium; UA Movies at Staten Island.

The Crimson Rivers
A veteran police officer (Jean Reno) and a rookie cop (Vincent Cassel) unite to solve a young boy's murder in the French Alps. From director Mathieu Kassovitz. (1 hr. 57 mins.; R) • CC Angelika Film Center; AMC Empire 25 Theatres.

★ Divided We Fall
A Gentile couple (well played by Boleslav Polivka and Anna Siskowa) shelter a Jewish death-camp runaway, with ghastly and comic results. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • Lincoln Plaza Cinemas.

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

Dr. Dolittle 2
Eddie Murphy is back as a doctor who can talk to animals in this sequel to his 1998 smash. *Next Friday*'s Steve Carr directs. (1 hr. 21 mins.; PG) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's Park and 86th St.; UA Gemini; Clearview's Olympia; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Everybody's Famous
An unemployed factory worker (Josse De Pauw) hitches his dreams to the unlikely singing career of his daughter (Eva Van der Gucht). Directed by Dominique Deruddere. (1 hr. 39 mins.; R) • CC Angelika Film Center; Lincoln Plaza Cinemas.

Evolution
David Duchovny and Julianne Moore play the earth's best defense against an alien-infected meteor hurtling toward our planet. Directed by Ivan Reitman; also starring *Bedazzled*'s Orlando Jones. (1 hr. 37 mins.; PG-13) • Loews State; Kaufman Astoria Cinema.

The Fast and the Furious
Vin Diesel is a Manhattan gangster, and Paul Walker the undercover cop who tries to infiltrate his street-racing ring. Directed by *Dragon Heart*'s Rob Cohen. (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; North Shore Towers; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

The Golden Bowl
The latest literary adaptation from Merchant and Ivory is an overexplicit rendition of Henry James's illustrious, overly implicit novel. In a cast that also includes Kate Beckinsale and Uma Thurman, Nick Nolte shines as the tycoon art collector Adam Verver. (Rainer; 4/7/01) (2 hrs. 10 mins.; R) • CC Village East; UA Gemini.

Himalaya
Two Nepalese yak caravans race through the Himalayas in French director Eric Valli's debut film. Filmed on location with Nepalese tribes. (1 hr. 9 mins.; NR) • Cinema Village; Clearview's 59th Street East; Cobble Hill Cinema; Kew Gardens Cinemas.

Jin Roh: Wolf Brigade
Hiroyuki Okiura's Japanimation film reimagines Japan had Germany won World War II. (1 hr. 42 mins.; NR) • Cinema Village.

Jump Tomorrow
Nationalities collide in this romantic comedy of errors, Joel Hopkins's feature debut, when a shy Nigerian student (Tunde Adebimpe) falls for a vivacious Latin woman (Natalia Verbeke). (1 hr. 35 mins.; PG) • CC Angelika Film Center.

Kiss of the Dragon
Luc Besson (*The Fifth Element, The Professional*) directs Jet Li and Bridget Fonda in this action film about a Chinese agent betrayed in Paris. (1 hr. 28 mins.; R) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's First & 62nd St.; New Coliseum; Nova; Bay Plaza; Canarsie; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Jackson Triplex; Plaza; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.

Kiss of the Spider Woman
A rerelease of the film in which William Hurt won an Academy Award for his portrayal of Luis Molina, a jailed window-dresser in Latin America. Directed by Hector Babenco. (1 hr. 58 mins.; R) • Quad Cinema.

Life and Debt
A documentary about the impact of the World Bank and the IMF on the residents of Jamaica. By Stephanie Black. (1 hr. 25 mins; NR) • The Screening Room.

Lost and Delirious
Three adventurous girls (Piper Perabo, Jessica Paré, and Mischa Barton) discover their sexuality at a posh boarding school. The first English-language film from French director Lea Pool. (1 hr. 40 mins.; NR) • Lincoln Plaza Cinemas.

Lumumba
Award-winning Haitian director Raoul Peck's film based on the real life of Congolese leader Patrice Lumumba (Eriq Ebouaney). (1 hr. 50 mins.; NR) • Film Forum; BAM Rose Cinemas.

The Man Who Cried
A World War II movie from director Sally Potter that's more about the friendship between two women (Christina Ricci and Cate Blanchett) than about battlefield blood and guts. Also starring Johnny Depp and John Turturro. (1 hr. 40 mins.; R) • North Shore Towers.

★ Memento
Christopher Nolan's low-budget noir stars Guy Pearce as a man with a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. Nolan has a fondness for existential dread; but it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • CC Village East; Loews 19th St. East; Loews State; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Cobble Hill Cinema.

Moulin Rouge
Baz Luhrman's turn-of-the-century musical set in

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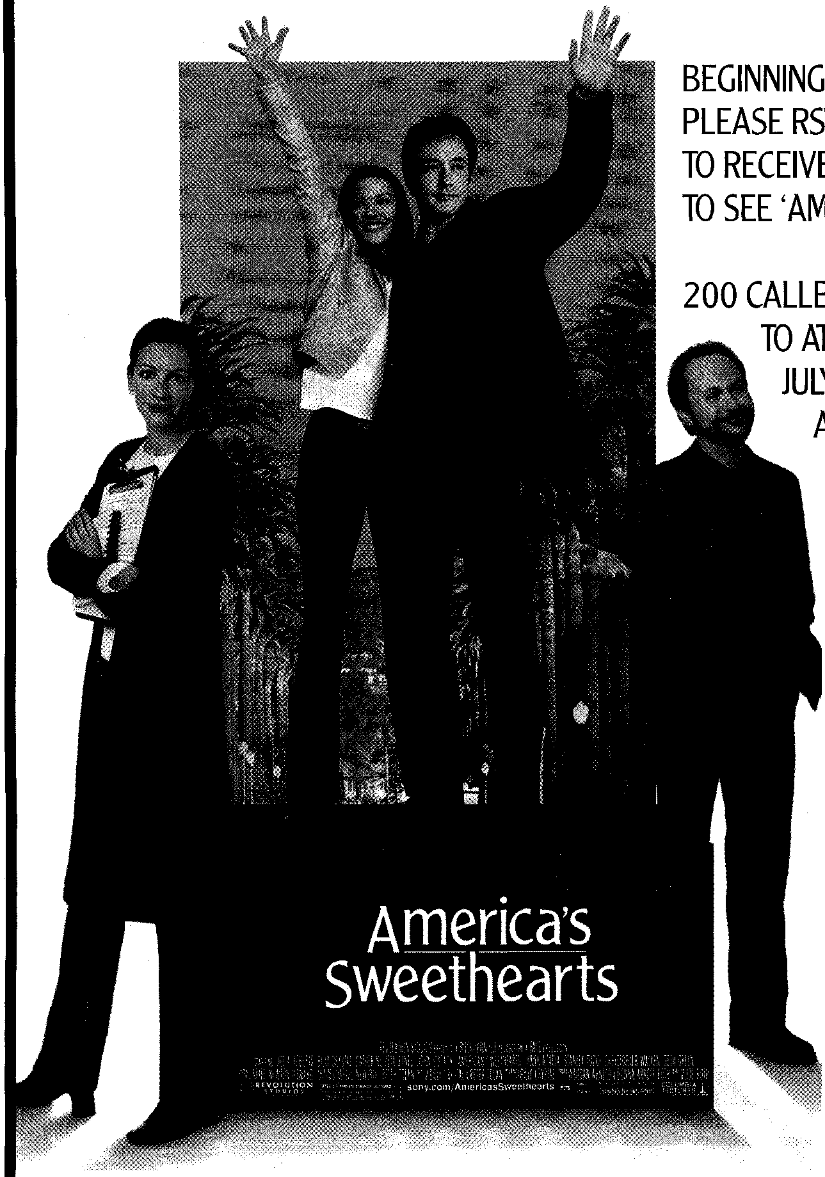

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Now Playing

The Indian Film Scene

The three documentaries featured this week at the India Center of Art & Culture's **Woman/Goddess** series couldn't be thematically further apart: *Three Women and a Camera,* about pioneering Indian female photographers; *Performing the Goddess*, about *jatra* artist Chapal Bhaduri (pictured), whose histrionic Bengali theater features him portraying the deity Shitala; and *Guhya,* a film about the Devadasis, the controversial (and rarely filmed) women slaves of the North Karnataka temples. Also included in the festival are discussions with filmmaker Deepa Mehta (*Fire; Earth; Water*). "Woman/Goddess" runs through August 11. (See "Museums, Societies, Etc.")

Photograph by Naveen Kishore.

the famous Parisian dance hall stars Nicole Kidman and Ewan McGregor, and it's meant to resuscitate the movie-musical genre by referencing just about every other musical ever filmed. The entire experience is assaultive, less a resuscitation than a stomping. (Rainer; 5/28) (2 hrs. 15 mins.; PG-13) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's Beekman; Clearview's 62nd and Broadway; UA Astoria.

The Mummy Returns

Rachel Weisz and Brendan Fraser reprise their roles as husband-and-wife archaeologists at war with the undead in writer-director Stephen Sommers's second installment of the *Mummy* canon. Also starring the Rock, as the Scorpion King. (1 hr. 25 mins.; PG-13) • Loews State.

★ Our Song

Writer-director Jim McKay has a sweet and respectful connection to the three Crown Heights girls in this movie who spend a hot summer examining their lives. It's just a squiggle of a film, but McKay and his actresses have an intuitive feeling for the things that go on in between the big moments of people's lives. (Rainer; 6/18/01) (1 hr. 36 mins.; R) • CC Village East.

Pearl Harbor

Michael Bay has done a highly impressive job of staging the Japanese attack on Pearl Harbor, but his achievement is largely technological. The film is big and square—like a recruitment poster. Ben Affleck, Kate Beckinsale, and Josh Hartnett star. (Rainer; 6/4/01) (3 hrs. 3 mins.; PG-13) • CC Village East; AMC Empire 25 Theatres; CC Sutton; Sony Lincoln Square; UA Marboro; Cinemart; Kaufman Astoria Cinema.

Pootie Tang

Lance Crouther plays the titular urban superhero in a film based on a sketch originally performed by Chris Rock (who also appears). Written and directed by Louis C.K. (1 hr. 22 mins.; PG-13) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Astoria; UA Crossbay; UA Movies at Staten Island.

The Road Home

Zhang Ymou's movie mostly recounts in flashback the extended courtship of a village girl, played spunkily by *Crouching Tiger's* Zhang Ziyi, and the new local schoolteacher. Zhang is a marvelous director, but here he seems intent on creating a popular work of high-flown kitsch. (Rainer; 6/4/01) (1 hr. 40 mins.; G) • Quad Cinema; Kew Gardens Cinemas.

Scary Movie 2

Abysmal spoof of spooky movies, starring a couple of Wayans brothers, Chris Elliott, Tim Curry, and a host of other unfortunates. (Rainer; 7/16/01) (1 hr. 22 mins.; R) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Canarsie; CO Kings Plaza; Cobble Hill Cinema; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

★ Sexy Beast

Ben Kingsley is intensely frightening as a paranoid thug who is like a cross between an East End Iago and the Terminator. He seeks to recruit a retired former crime partner, well played by Ray Winstone, and the subsequent turn-down leads to much mayhem. It's a spiky, spiffy piece of work, directed by first-timer Jonathan Glazer. (Rainer; 6/25/01) (1 hr. 31 mins.; R) • UA Union Square; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Pavilion; Kew Gardens Cinemas.

★ Shrek

Terrific computer-animated feature about a gruff, kindhearted ogre. The script is full of wriggly comic references to practically every famous fairy tale as well as *The Dating Game* and lots more. Eddie Murphy and Mike Myers stand out among the celebrity voicers. (Rainer; 5/21/01) (1 hr. 29 mins.; PG) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Cobble Hill Cinema; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Movieworld; UA Movies at Staten Island.

★ Songcatcher

Janet McTeer has perhaps her best movie role to date in this uneven, occasionally affecting drama about a turn-of-the-century musicologist who ventures into the Appalachians and discovers an enchanted glade of mountain music. Aidan Quinn and Pat Carroll costar. (Rainer; 6/25/01) (1 hr. 49 mins.; PG-13) • Quad Cinema.

Swordfish

John Travolta plays an intense superpatriot who hires superhacker Hugh Jackman in this Joel Silver–produced spy thriller that seems like scraps from the *Matrix* cutting-room floor. (6/18/01) (1 hr. 40 mins.; R) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews 72nd St. East; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema.

Tomb Raider

Angelina Jolie is the titular Lara, a shapely crime fighter who must save the world. Also with Jon Voight, directed by Simon West. (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Magic Johnson Harlem USA; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Under the Sand

Charlotte Rampling stars as a wife whose husband mysteriously disappears during a shared beach vacation in Francois Ozon's moody, resonant drama, which moves from the world of police procedurals to something more cosmically alienating. (Rainer; 5/14/01) (1 hr. 35 mins.; NR) • The Screening Room.

The Vertical Ray of the Sun

Tran Anh Hung's film takes place in Hanoi and is about the intertwined lives of three sisters who differently mourn the anniversary of their parents' death. Starring Tran Nu Yen Khe. (1 hr. 52 mins.; PG-13) • CC Eastside Playhouse.

What's the Worst That Can Happen?

Sam Weisman (*George of the Jungle*) directs Martin Lawrence as a thief whose lucky ring is lost to billionaire Danny DeVito during a botched robbery attempt. Also starring John Leguizamo. (1 hr. 38 mins.; PG-13) • AMC Empire 25 Theatres; Kaufman Astoria Cinema.

With a Friend Like Harry

Sergi Lopez plays a grinning predator in this French psychological thriller about a man who insinuates himself into the family life of an old schoolmate who barely remembers him. It's a mildly diverting murderous entertainment. (Rainer; 4/30/01) (1 hr. 17 mins.; R) • CC Village East; CC Cinemas 1, 2, 3; Kew Gardens Cinemas.

Manhattan

Below 14th Street

Battery Park City Cinema

102 North End Ave. (212-945-3418) • A.I.; Atlantis; Baby Boy; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Kiss of the Dragon; Moulin Rouge; Pootie Tang; Scary Movie 2; Shrek; Swordfish; Tomb Raider

CC Angelika Film Center

18 W. Houston St. (212-995-2000) • The Princess and the Warrior; The Closet; Everybody's Famous ; Jump To-

morrow; The Crimson Rivers

CC Village East
189 Second Ave. (212-529-6799) • Atlantis; The Golden Bowl; Kiss of the Dragon; Memento; Moulin Rouge; Our Song; Pearl Harbor; With a Friend Like Harry

Cinema Village
22 E. 12th St. (212-924-3363) • Baise-Moi; Come Undone; Himalaya; Jin Roh: Wolf Brigade

Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • Dr. Dolittle 2; Scary Movie 2

Film Forum
209 W. Houston St. (212-727-8110) • Adanggaman; Lumumba (See also "Museums, Societies, Etc.")

Loews Village
66 Third Ave. (212-50-LOEWS#952) • A.I.; Crazy/Beautiful; Tomb Raider

Quad Cinema
34 W. 13th St. (212-255-8800) • The Adventures of Felix; Kiss of the Spider Woman; The Road Home; Songcatcher

The Screening Room
54 Varick St. (212-334-2100) • Down From the Moutain; Life and Debt; Under the Sand (See also "Museums, Societies, Etc.")

UA Union Square
13th St. and Broadway (212-253-2225) • The Anniversary Party; Baby Boy; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Pootie Tang; Scary Movie 2; Sexy Beast; Shrek; Swordfish

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Atlantis; Baby Boy; Kiss of the Dragon; Moulin Rouge

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Baby Boy; Cats & Dogs; Dr. Dolittle 2; Kiss of the Dragon; Moulin Rouge; Scary Movie 2

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Atlantis; The Fast and the Furious

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • A.I.; Crazy/Beautiful; Memento; Tomb Raider

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • A.I.; Cats & Dogs; Crazy/Beautiful; The Fast and the Furious; Pootie Tang; Scary Movie 2; Sexy Beast; Shrek; Swordfish; Tomb Raider

42nd–60th Streets

AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • The Animal; The Anniversary Party; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Kiss of the Dragon; Moulin Rouge; Pearl Harbor; Pootie Tang; Scary Movie 2; Sexy Beast; Swordfish; The Crimson Rivers; What's the Worst That Can Happen?

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Scary Movie 2; With a Friend Like Harry

CC Sutton
205 E. 57th St. (212-759-1411) • Crazy/Beautiful; Pearl Harbor

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Himalaya

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • A.I.

Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • A.I.; Atlantis; Crazy/Beautiful; Shrek; Tomb Raider

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Baby Boy

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • A.I.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Bridget Jones's Diary; Evolution; Memento; The Mummy Returns

Paris Theatre
4 W. 58th St. (212-688-3800) • The Closet

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Atlantis; Crazy/Beautiful; Kiss of the Dragon; Moulin Rouge

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Moulin Rouge

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • The Anniversary Party; Baby Boy; The Fast and the Furious; Kiss of the Dragon; Memento; Sexy Beast

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Dr. Dolittle 2; The Fast and the Furious

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Swordfish

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Shrek; Tomb Raider

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • A.I.; Baby Boy; Cats & Dogs; Pootie Tang; Scary Movie 2; Shrek; Tomb Raider

UA East
1629 First Ave., at 85th St. (212-249-5100) • Cats & Dogs

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Cats & Dogs; Dr. Dolittle 2; The Golden Bowl

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Moulin Rouge

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Scary Movie 2; Tomb Raider

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • A.I.; Dr. Dolittle 2

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • The Princess and the Warrior; Divided We Fall; Everybody's Famous; Lost and Delirious; Memento; Sexy Beast

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Crazy/Beautiful; The Fast and the Furious; Pootie Tang; Scary Movie 2

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Baby Boy; Cats & Dogs; Dr. Dolittle 2; Pootie Tang; Scary Movie 2; Tomb Raider

New Coliseum
701 W. 181st St. (212-740-1545) • Cats & Dogs; Crazy/Beautiful; Kiss of the Dragon; Scary Movie 2; Tomb Raider

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Baby Boy; Cats & Dogs; Kiss of the Dragon; Scary Movie 2

At Dinner With Jon Favreau

Swinging Back East

"I really don't go out too much anymore," says **Jon Favreau** (pictured, left). A curious statement from the guy who wrote and starred in the 1996 indie hit *Swingers,* about going out in L.A., and who tonight is eating at the Park. But as he settles into the glossy booth, opting for water over liquor, and begins chatting about his latest film, *Made,* it becomes apparent that he's a bit out of the loop. The movie—which he wrote, stars in, and directed—may be largely about going out in New York, but "when I wrote the club scene, I had it in Life with Mark Ronson spinning," he says. "Then I found out Life was closed." Fortunately, one of his cast members was a notorious man-about-town: Sean "Puffy" Combs, who plays (rather hysterically) a gangster in the new film. "I asked Puffy for some advice," Favreau says. "The next day there's a white stretch limo waiting to show me around to all the hottest clubs in New York. All the owners were begging me to shoot in their space. We ended up shooting in Spa before it was even open." Like *Swingers,* the film pairs Favreau with his buddy Vince Vaughn. Both play struggling boxers who look to a low-level crime boss (Peter Falk) for some quick cash, and the dialogue is once again quick and witty. "It's a follow-up," Favreau agrees. "It's about how the same characters, once they hit their thirties, start to seem much more pathetic and desperate." Tonight, however, Favreau seems far from hard up: Vaughn (pictured, right), Famke Janssen (who plays Favreau's wife), and Ethan Hawke stop by the restaurant table to hang out. "It's still gonna be an early night," he says. "I swear." *Made* opens July 13. DAVID AMSDEN

Photograph by Brian Finke.

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • A.I.; The Anniversary Party; Atlantis; Baby Boy; Cats & Dogs; Pearl Harbor; Shrek; Swordfish; Tomb Raider

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • A.I.; Atlantis; Baby Boy; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Kiss of the Dragon; Pootie Tang; Scary Movie 2; Shrek; Snow Day; Swordfish; Tomb Raider

Concourse Plaza
214 E. 161th St. (718-588-8800) • Atlantis; Baby Boy; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Pootie Tang; Scary Movie 2; Shrek; Tomb Raider

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • A.I.; Atlantis; Baby Boy; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Pootie Tang; Shrek; Swordfish; Tomb Raider

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • A.I.; The Anniversary Party; Lumumba (See also "Museums, Societies, Etc.")

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Cats & Dogs; Kiss of the Dragon; Scary Movie 2

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • A.I.; Atlantis; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; Shrek; Tomb Raider

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Baby Boy; The Fast and the Furious; Moulin Rouge; Pootie Tang; Scary Movie 2

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Atlantis; Baby Boy; Dr. Dolittle 2; Scary Movie 2; Shrek; Tomb Raider

Cobble Hill Cinema
265 Court St. (718-596-9113) • A.I.; Atlantis; Baby Boy; Cats & Dogs; Himalaya; Memento; Scary Movie 2; Shrek; Tomb Raider

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Baby Boy; Cats & Dogs; Scary Movie 2

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • A.I.; Atlantis; Baby Boy; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Kiss of the Dragon; Pootie Tang; Scary Movie 2; Shrek; Swordfish; Tomb Raider

Pavilion
188 Prospect Park West (718-369-0838) • A.I.; Atlantis; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Scary Movie 2; Sexy Beast; Tomb Raider

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • A.I.; Baby Boy; Cats & Dogs; The Fast and the Furious; Kiss of the Dragon; Scary Movie 2

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Crazy/Beautiful; Dr. Dolittle 2; Pearl Harbor; Scary Movie 2

UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • A.I.; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Kiss of the Dragon; Scary Movie 2; Shrek; Swordfish; Tomb Raider

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • A.I.; Atlantis; Baby Boy; Dr. Dolittle 2; The Fast and the Furious; Scary Movie 2; Tomb Raider

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Atlantis; Baby Boy; Crazy/Beautiful; Pearl Harbor; Tomb Raider

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • A.I.; The Animal; Atlantis; Baby Boy; Cats & Dogs; The Fast and the Furious; Pootie Tang; Scary Movie 2; Shrek; Swordfish; Tomb Raider

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Dr. Dolittle 2; Kiss of the Dragon; Scary Movie 2

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • A.I.; Baby Boy; Crazy/Beautiful; Evolution; The Fast and the Furious; Pearl Harbor; Scary Movie 2; Shrek; Swordfish; Tomb Raider; What's the Worst That Can Happen?

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Anniversary Party; Himalaya; The Road Home; Sexy Beast; With a Friend Like Harry

Main Street Cinemas
72-66 Main St. (718-263-4828) • A.I.; Atlantis; Baby Boy; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Scary Movie 2; Shrek; Tomb Raider

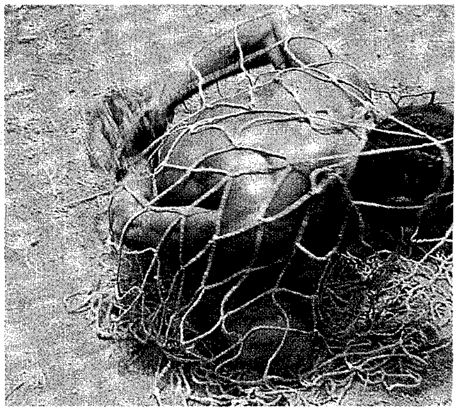
Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Crazy/Beautiful; Kiss of the Dragon; Scary Movie 2

UA Astoria
28-60 Steinway St. (718-726-1279) • The Animal; Atlantis; Cats & Dogs; Dr. Dolittle 2; Moulin Rouge; Pootie Tang

Opening

Of Human Bondage

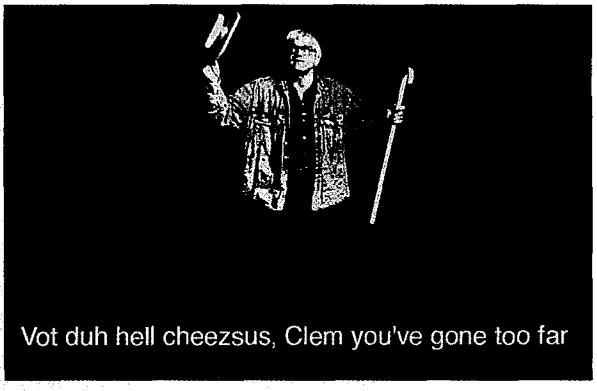
Adanggaman is likely this summer's only film about the seventeenth-century African slave trade. Writer-director Roger Gnoan M'Bala's film is an important retelling of a shameful piece of African history: when warring tribes sold their neighbors to Dutch traders for alcohol and guns. Ziablé Honoré Goore Bi plays Ossei, a young man who flees his village after an argument with his father. When he returns, his tribe has been captured and his mother enslaved. The film opens on July 11 at Film Forum—and will remain with you for the rest of the summer.



Festival

The Beat Goes On

It's been a long layoff from filmmaking for Alfred Leslie, whose *The Cedar Bar* will premiere at the Walter Reade Theater during the **New York Video Festival.** His last film was the Beat classic *Pull My Daisy*, co-directed with Robert Frank in 1958 and starring Jack Kerouac, Allen Ginsberg, and Gregory Corso. His new video montage about the University Place saloon frequented—and we do mean *frequented*—by the likes of Willem de Kooning, Jackson Pollock, and the critic Clement Greenberg, returns to that mid-century New York art scene with old film clips interspliced with a fictitious narrative about Greenberg facing his drunken subjects. (Imagine the film *Pollock* as a series on MTV.) "*Cedar* began as a play in 1952," the 74-year-old novelist, painter, and first-time video filmmaker says. "Then, in 1966, all of my work was destroyed in a fire. I rewrote it in 1986, and then staged it and began this film in 1997." Other videos in the festival will include *Confessions of a Sociopath, Part I*, by Joe Gibbons, a 25-year video autobiography; *The Fourth Dimension*, about traditional and modern Japan; and *In the Shadow of the Shortest Saint*, a meditation on love by cult video director Michael O'Reilly (*Glass Jaw*). "The remarkable thing about video is its immediate access," Leslie says. "What it lacks technically gives it character—besides, it's a hell of a lot more economical than film." Begins July 13. (See "Museums, Societies, Etc." for listings.)


Vot duh hell cheezsus, Clem you've gone too far

Photographs: top, courtesy of the Film Forum; bottom, Alfred Leslie.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Kiss of the Dragon; Moulin Rouge; Swordfish

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Baby Boy; Pootie Tang; Scary Movie 2

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • A.I.; Atlantis; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Kiss of the Dragon; Tomb Raider

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • A.I.; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Scary Movie 2; Shrek

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Dr. Dolittle 2; The Fast and the Furious; Kiss of the Dragon; Tomb Raider

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • A.I.; Atlantis; Dr. Dolittle 2; The Fast and the Furious; Scary Movie 2; Shrek; Tomb Raider

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • A.I.; Atlantis; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Scary Movie 2; Tomb Raider

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • A.I.; Dr. Dolittle 2; The Fast and the Furious; Scary Movie 2; Tomb Raider

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • A.I.; Atlantis; Baby Boy; Cats & Dogs; Crazy/Beautiful; Dr. Dolittle 2; The Fast and the Furious; Kiss of the Dragon; Pootie Tang; Scary Movie 2; Shrek; Tomb Raider

Museums, Societies, Etc.

Film Forum
209 W. Houston St. (212-727-8110); $9. • 7/13-7/26: *The Blue Angel* (1930).

Film Society of Lincoln Center
(The Walter Reade Theater) 65 W. 65th St., plaza level (212-875-5600); $9.00, $5 for members, $4.50 for seniors, $4 for kids. • "The New York Video Festival." 7/13, 7/14, 7/19: "Candyland." *Shoes & Candy* (2000); *Three-Legged* (2000); *Communication* (2000); *Calma* (2001); *Purses* (2000). 7/13, 7/16, 7/19: "Interface." *Haptic Nerve* (2000); *Alexia* (2000); *Testing Results* (2000); *She-Puppet* (2001). 7/14, 7/17: "Life Stories." *Confessions of a Sociopath, Part I* (2001); *My Dinner With Weegee* (2001); *Final Exits* (2000); *The Cedar Bar* (2001). 7/14, 7/17: "Sinners and Saints." *A.k.a. Kathe* (2000); *In the Shadow of the Shortest Saint* (2001); *These Are Not My Images* (2000). 7/14, 7/19: "Traces." *Hostages* (2001); *The Subconscious Art of Graffiti Removal* (2001); *Forced Entry TV State* (2000); *Dust* (2001). 7/15, 7/18: *The Fourth Dimension* (2001). 7/15, 7/18: "Adrift." *Attachments* (2001); *Cargo* (2001). 7/15, 7/18: "Close to Home." *Planetarium* (2001); *The 100th Undone* (2001); *Homecomings* (2000); *Sweet or Spicy?* (2000); *In the Blood* (2000).

India Center of Art & Culture
530 W. 25th St. (212-462-4221) • 7/10: "Fire, Earth and Water," a talk with Deepa Mehta. 7/12: *Performing the Goddess* (1998). 7/19: *Three Women and a Camera* (1998).

The Screening Room
54 Varick St. (212-334-2100); $9 ($6 for Sunday-brunch patrons). • "The Films of Kinji Fukasaku." 7/10: *Under the Fluttering Military Flag* (1972); *Shogun's Samurai* (1978). 7/11: *Wolves, Pigs and People* (1964); *Under the Fluttering Military Flag* (1972). 7/12: *Under the Fluttering Military Flag* (1972). 7/13-7/26: *Downtown 81* (1981-2000).

Trailers

WHAT I REALLY WANT TO DO IS WRITE **Denzel Washington** is set to make his directorial debut with *The Antwone Fisher Story* for Fox Searchlight Films; the film will be based on the true-life story (which Fisher wrote himself) of a Hollywood screenwriter who began his career as a security guard at the Sony lot in Los Angeles.

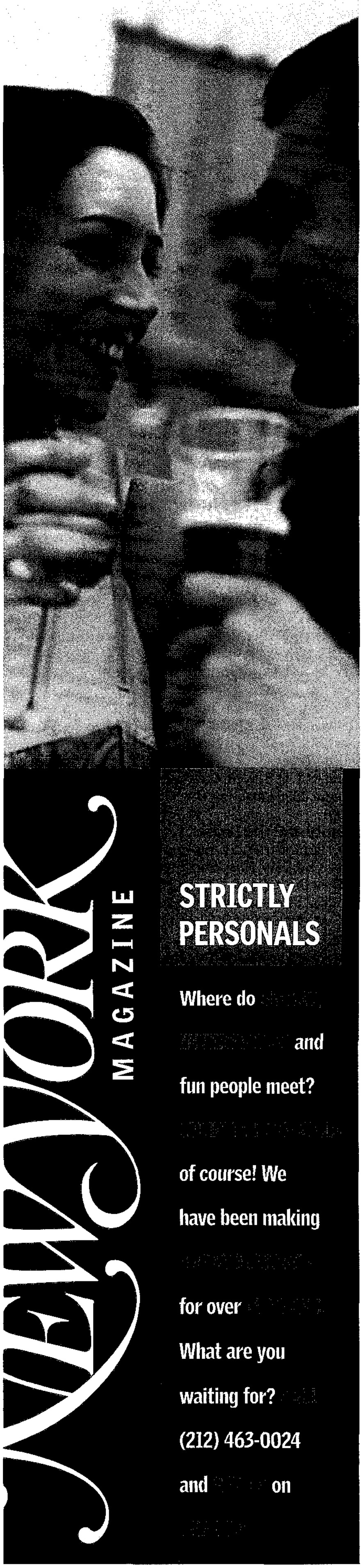
***HEAVEN* SENT** Superstar indie director **Todd Haynes** (*Velvet Goldmine*) has signed on to rejoin his *Safe* star **Julianne Moore** for the filming of USA Films' *Far From Heaven;* **Christine Vachon** will produce for Killer Films, with **Steven Soderbergh** and **George Clooney**'s Section Eight to executive-produce; the melodrama revolves around a privileged fifties suburban family whose lives are thrown into turmoil when they challenge the racial strictures of their era.

IT'S NOT ALL ABOUT THE BEER *Variety* reports that advertising wonderboy **Charles Stone III**—the brain behind Budweiser's "Whassup?" campaign—will direct *Drumline* for Fox 2000; the film follows a Harlem street drummer who enrolls in a southern university and the culture clash he encounters once there; **Wendy Finerman** will produce.

CAPES ARE MAKING A COMEBACK **Nicolas Cage** is in simultaneous talks for superhero roles in two separate films; in the first, Dimension's *Ghost Rider,* he'd be motorcycle-stuntman-gone-bad Johnny Blaze, for director **Steve Norrington** (*Blade*); in the second, Warner Bros.' *Constantine*—to be directed by **Tarsem** (*The Cell*)—he would play the title role of Constantine, a nomadic misfit who investigates supernatural phenomena; there's no word yet on which film he favors.

SARA CARDACE

Photographs by Robin Platzer/Twin Images.



NEW YORK MAGAZINE

STRICTLY PERSONALS

Where do [illegible] [illegible] and fun people meet? [illegible] of course! We have been making [illegible] for over [illegible] What are you waiting for? [illegible] (212) 463-0024 and [illegible] on [illegible]

Edited by Logan Hill

Broadway

Previews and Openings

Major Barbara
The Roundabout presents a revival of the George Bernard Shaw classic, directed by Tony winner Daniel Sullivan and starring the always wonderful Cherry Jones. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains at 7 from 7/17 to 7/21. In previews for a 7/12 opening. Through 9/2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

A Thousand Clowns
Tom Selleck makes his Broadway debut as the idealist Murray Burns in Herb Gardner's romantic comedy. $40–$77.50. In previews for a 7/11 opening. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Crystal Bernard plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover (Tom Wopat) in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Blast!
The world's only halftime show with an intermission. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/6/02. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Cabaret
The perfect reprieve from the cutesy family fare of the new 42nd Street, this gritty revival of Broadway's most decadent musical won four Tonys in 1998 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories,* the production revives the classic songs of Fred Ebb and John Kander with a darker edge that was missing from the Liza Minnelli edition. That said, the revival gets a strange tweak as squeaky-clean Brooke Shields joins Matthew Greer and Matt McGrath (*Hedwig*). $25–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. Brent Barrett, Vicki Lewis, and Nana Visitor star. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of pieces. The longest, a tale about a suicidal adman (Boyd Gaines), had the power to create an icon: the girl in yellow, played by the triumphant Deborah Yates. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Jon Lovitz and Larry Miller star. $45–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Follies
Before a wrecking ball transforms a once spectacular New York theater into a parking lot, ghosts and showgirls from decades past reunite for one last time in Sondheim's adventurous 1971 musical, directed by Matthew Warchus. $45–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Through 7/14. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, Kate Levering, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

Fosse
A stylish musical tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 9/1. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty
The rambunctious musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

George Gershwin Alone
This biographical new solo play with music, written and performed by Hershey Felder, features the music and lyrics of George and Ira Gershwin. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/22. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

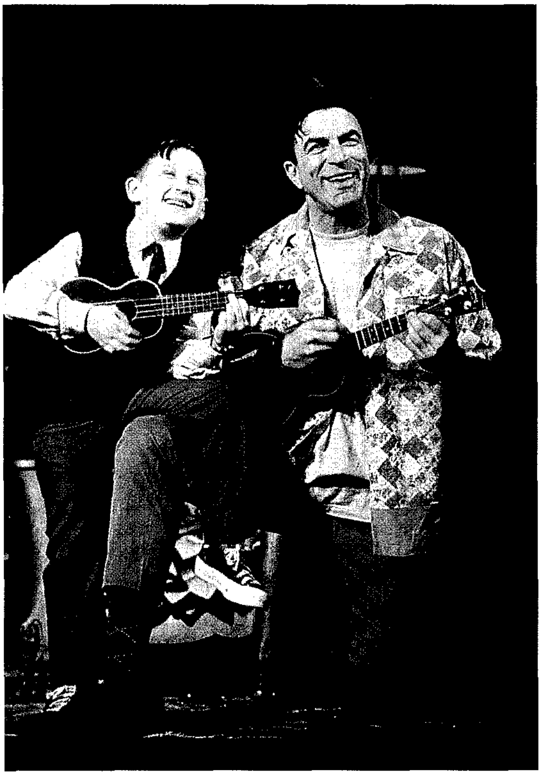
Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this musical gem since its 1948 Broadway premiere. Now Burke Moses and Carolee Carmello interpret Cole Porter's feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
As one of the few Broadway megamusicals with a plot that's nearly as grand and sweeping as its staging, this musical version of Victor Hugo's 1,200-page novel was brought to the stage by producer Cameron Macintosh and directors Trevor Nunn and John Caird in 1987. An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," it still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sensational spectacle is so much better than Mouse-haters would

Opening

Magnum Opus



It is the brave television actor who will make his Broadway debut in a play with clowns in the title. Yet that is exactly what television's favorite Hawaiian private dick and *Friends* cradle-robber is about to do. Tom Selleck, sans mustache, Ferrari, and Jennifer Aniston, will brave the critics' circus comparisons when Herb Gardner's **A Thousand Clowns** opens on July 11. In this revival of the 1962 romantic comedy, Selleck (pictured, with 9-year-old Nicolas King) steps into the role of Murray Burns, which Jason Robards Jr. originated onstage ('62) and on-screen ('65)—the sort of anti-Establishment hero who thrived in the sixties (and probably wouldn't be caught dead on an NRA poster). (See "Broadway.")

Photograph by Carol Rosegg.

Beane Town

"We all like to have at least one house, but if you do television and never come back to theater, I think of it as losing religion," says playwright **Douglas Carter Beane**. "Besides, an actor is required to have at least one really disgusting matinee, with people staring at you as if they're watching the Surgery Channel." The artistic director of the Off Broadway company the Drama Dept., Beane has television on the brain, since he's preparing for the opening of his new comedy Music From a Sparkling Planet. Three thirtysomething friends embark on a search for Tamara Tomorrow, the retired host of a Philadelphia children's show who once was a local theater actress but now resides in New Jersey. Beane says he was motivated by nostalgia for a time when local kiddie TV was as idiosyncratic as young imaginations—as well as by his abiding skepticism about people who get in touch with their inner children. ("Who's up for embracing your sagacious elder?" Beane jokes.) Beane wrote a lead role for the delightful comic actress J. Smith-Cameron, who will star opposite T. Scott Cunningham, Ross Gibby, and Josh Hamilton and who last teamed up with Beane on the hilarious *As Bees in Honey Drown*. "J. has to go from her late twenties to her early sixties," says Beane, "and it's astonishing that she never uses makeup and still looks so damn old at the end." Beane recalls showing some footage used in the show to a friend who works in television: "He said, 'What cameras are you using that make her look so old and so young? What lenses?' I said, 'That's just acting.' And he said, 'Oh, shit. I can't use that. Not with the actors we've got.' " In previews for a July 19 opening. (See "Off Broadway.") L.H.

Photograph by Joan Marcus.

like to admit. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man
Meredith Willson's 1957 musical about a conman who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Eric McCormack, the star of television's *Will & Grace,* plays Professor Harold Hill opposite the talented Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

One Flew Over the Cuckoo's Nest
Terry Kinney takes his well-reviewed Steppenwolf Theater production of Ken Kesey's countercultural classic to Broadway. Though the drama's references to the Combine and relatively unbridled chauvinism are a tad dated, Gary Sinise sweats and howls his way through an aggressive performance as the wild man who is committed to an asylum and broken down by a ball-breaking nurse. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

The Phantom of the Opera
Unlike *Cats,* Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler,* in Mel Brooks's triumphant new musical and surefire hit, based on the Oscar-winning 1968 film. Directed and choreographed with aplomb by Susan Stroman, this Tony record-setter is the undisputed hit of the season. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Recently crowned with a Pulitzer, David Auburn's *Proof* is a virtuoso piece of writing matched by Mary-Louise Parker's virtuoso performance. As Catherine, Parker plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury her father, a graduate student finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types ensconced in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The high-kicking Irish return. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/26. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Through 7/29, *90210*'s Luke Perry stars alongside *Rent* star Daphne Rubin-Vega, Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Stones in His Pockets
In Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Linda Lavin play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Valerie Harper replaces Linda Lavin on 7/27. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

Blue Window
Julia Gibson directs Craig Lucas's 1984 drama about life on the Upper West Side, featuring Marin Hinkle (*Once and Again*). $30–$40. Mon.–Sat. at 8, Sat. at 3. In previews for a 7/10 opening. • 28th Street Theatre, 120 W. 28th St. (212-206-1515).

A Life
The Irish Repertory presents Fritz Weaver and Pauline Flanagan in Hugh Leonard's 1981 drama about the civil servant Desmond Drumm (Weaver), who learns that he has only six months to live. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Much Ado About Nothing
Aquila Theater Company returns with its latest adventurous adaptation, which casts Shakespeare's comic characters in squeaky black pleather and svelte cat suits. $30. Wed.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. In previews for a 7/12 opening. Through 9/16. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Music From a Sparkling Planet
In this new comedy by Douglas Carter Beane (*As Bees in Honey Drown*), three buddies track down the former host of *Tamara Tomorrow,* a Philadelphia chil-

dren's show. Comic actress J. Smith-Cameron stars with T. Scott Cunningham, Ross Gibby, and Josh Hamilton. $35. Wed.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. In previews for a 7/19 opening. Through 8/12. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Once Around the City
A new musical comedy about a yuppie real-estate mogul and an advocate for the homeless, with music by Robert Reale, book and lyrics by Willie Reale, and choreography by Jennifer Muller. Mark Linn-Baker directs. $35–$50. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 7/10 opening. Through 7/22. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Saint Lucy's Eyes
The inimitable Ruby Dee returns after a well-received run in Bridgette A. Wimberly's new play about a woman who offers back-room abortions in 1968 Memphis. $55. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. In previews for a 7/12 re-opening. Through 9/2. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Slanguage
New York Theatre Workshop presents a genre-bending multimedia work by the five-performer troupe Universes. These multitalented poets, musicians, and composers fuse poetry, hip-hop, flamenco, politics, and more. $35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. In previews for a 7/23 opening. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Topdog / Underdog
In one of the most exciting openings of the summer, the heralded playwright Suzan-Lori Parks returns to the Public Theater with a dark tale about two brothers, played by the terrific actors Don Cheadle (*Traffic, Bulworth*) and Jeffrey Wright (*Julius Caesar, Angels in America, Basquiat*). $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Previews begin 7/10 for a 7/26 opening. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

The News From SoBro

On the heels of the second annual Hip-Hop Theater Festival, the New York Theatre Workshop welcomes **Slanguage**, the latest performance piece by Universes, a troupe of five multitalented performers (pictured, from left, Lemon, Steven Sapp, Mildred Ruiz, Gamal Abdel Chasten, and Flaco Navaja) who are all from the South Bronx. Director Jo Bonney, best known for her work with Danny Hoch, her partner Eric Bogosian, and Jose Rivera's *References to Salvador Dali Make Me Hot*, will steer the ambitious project, which aims to integrate everything from hip-hop to flamenco, poetry, politics, blues, and gospel. In previews for a July 23 opening. (See "Off Broadway.")

Photograph by Paula Court

Now Playing

Bat Boy: The Musical
Boldfaced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical tale about one kid who really was doing his own thing. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Blue
Phylicia Rashad stars in new work by Charles Randolph-Wright, presented by the Roundabout, with music by the extremely talented Nona Hendryx. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 9/2. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Blue Man Group: Tubes
Smart silliness. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 1, 4, and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Chaucer in Rome
This new drama by John Guare (*Six Degrees of Separation, The House of Blue Leaves*) tells the story of three Americans living in Rome during the last year of the millennium. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Dog Problem
The accomplished director Scott Ellis (*The Waverly Gallery, 1776, Steel Pier*) directs a dark new comedy by David Rabe (*Hurlyburly*). Set mostly on the corner of Bowery and Grand, the play tracks two friends who become embroiled with the mob. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down South
Doug Field's new comedy lampoons sixties suburbia. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Through 7/29. • Rattlestick Theatre, 224 Waverly Pl. (212-239-6200).

Eat the Runt
After a successful run downtown last year, Avery Crozier's comedy about arts funding returns with a nifty casting experiment in which any actor may play any role, on any given night. $50. Mon., Wed.–Sun. at 8, Wed. and Sat. at 2. • American Place Theater, 111 W. 46th St. (212-239-6200).

Edward III
The new theater company Hope Theatre Inc. presents the much-disputed "lost play" frequently attributed to William Shakespeare, after a successful run at the Mint Space earlier this year. $35. Tues.–Sat. at 8, Sun. at 2 and 7. Through 7/22. • Bank Street Theatre, 155 Bank St. (212-971-4739).

Eli's Comin'
A musical inspired by the music of Laura Nyro, by co-creators Diane Paulus (*The Donkey Show*) and Bruce Buschel. $15–$49. Mon.–Fri. at 8, Sat. at 5 and 9. Through 7/14. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey / Mr. President
Gerard Alessandrini's newest update of his long-running musical spoof. / An irreverent adaptation of Irving Berlin's 1962 musical, with Alessandrini's new music and lyrics. $49.50–$55. *Forbidden Broadway* runs Mon., Wed., Fri., and Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. *Mr. President* runs Tues. and Thurs. at 8:15, Fri. at 10:15, Sat. at 5 and 10:15, and Wed. at 2:30. Food and drink available, optional. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Four
Worth Street Theater Company presents a suburban Connecticut drama by 25-year-old playwright Christopher Shinn. The play scored rave reviews during a recent run at London's Royal Court Theatre. $15–$35. Mon., Thurs.–Sat. at 8, Sat. at 5. • Tribeca Playhouse, 111 Reade St. (212-206-0303).

Glimmer, Glimmer, and Shine
The talented playwright Warren Leight returns to the world of jazzmen he excavated in the Tony-winning *Side Man* with a tale of two brothers who are horn players. $55. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

I Love You, You're Perfect, Now Change
This musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

I Sing!
A new musical comedy about five young New Yorkers. $40. Sun.–Fri. at 8, Sat. at 7 and 10, Sun. at 5. • Maverick Theater, 307 W. 26th St. (212-239-6200).

In the Penal Colony
The New York premiere of this new musical adaptation of the dark Franz Kafka tale is composed by Philip Glass and directed by Mabou Mines co-founder JoAnne Akalaitas, with a libretto by Rudolph Wurlitzer. $25–$45. Mon.–Sat. at 8, Sat. at 2. Through 7/14. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Kiki & Herb: Stop, Drop & Roll
The dastardly cabaret duo Kiki & Herb, so twisted they make Hedwig seem like the virginal girl next door, return with a new instructional show. They've taught us the true meaning of Christmas by reinvent-

ing songs by the Tiger Lilies, Britney Spears, and Wu-Tang Clan—now they'll teach us about fire safety with takes on cult classics like "Fuck the Pain Away" and "Carry On My Wayward Son." $15–$18. Fri. and Sat. at 10:30, Sun. at 8. Through 7/29. • Fez, 380 Lafayette St. (212-533-2680).

La Lupe: My Life, My Destiny
Carmen Rivera's new play about the iconic salsa singer La Lupe tracks the singer's rise and fall. Luis Caballero directs. $20–$25. Performances in English on Wed and Thurs. at 8. Performances in Spanish on Fri. at 8, Sat. at 2 and 8, and Sun. at 2 and 6:30. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).

Lackawanna Blues
Ruben Santiago-Hudson's well-reviewed solo show reimagines 1956 Lackawanna, N.Y., with a blues soundtrack. Loretta Greco (*Two Sisters and a Piano*) directs. $45. Tues.–Sat. at 8, Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Lipstick Traces
The Austin-based Rude Mechanicals stage their award-winning experimental adaptation of rock critic Griel Marcus's secret history of the twentieth century. Presented by the Foundry Theatre, this production ricochets from the Sex Pistols to Cabaret Voltaire. $30. Tues.–Sun. at 7:30 and Sat. at 7:30 and 10:30. • Ohio Theater, 66 Wooster St. (800-965-4827).

Lobby Hero
After a successful run at Playwrights Horizons, the latest drama by Kenneth Lonergan, the screenwriter of *You Can Count On Me* and Pulitzer-nominated playwright of *The Waverly Gallery*, transfers to a larger theater. His latest drama, directed by Mark Brokaw, is a confounding morality tale of small conflicts and small people caught in inextricably tricky situations, set in the lobby of an inauspicious apartment building. $45–$50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. Through 9/2. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis
A new bio-musical based on the book *Love, Janis*, by Joplin's sister Laura. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Maybe, Baby It's You
Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed.–Fri. at 8, Wed. at 2, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

A Naughty Knight
The Jewish Rep's new medieval-themed musical. $45.

Tues.–Thurs. and Sat. at 8, Wed., Sat., and Sun. at 2, Sun. at 7. • Duke Theater, 229 W. 42nd St. (212-239-6200).

Our Sinatra
A tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dillon's, 245 W. 54th St. (212-239-6200).

The Play About the Baby
Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women*. $25–$60. Mon.–Sat. at 8, Wed. and Sun. at 3. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Stomp
As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree
Pamela Gien plays 28 characters in a superb solo show about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affective tale of family love and loss amid the often reckless violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

The Pirates of Penzance
Director Michael Scheman revives his successful adaptation of the Gilbert and Sullivan musical, onboard a ship docked outside the South Street Seaport Museum. $50. Tues.–Fri. at 8, Wed. at 3, Sat. at 6 and 9, Sun. at 6. • Pier 17, South Street Seaport (212-239-6200).

Thief River
In this new drama by Lee Blessing (*Cobb*), two midwestern men meet in an abandoned farmhouse three times over a period of 50 years. Mark Lamos (*Tiny Alice*) directs a cast that includes Gregg Edelman (*1776*, *City of Angels*). $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Tick . . . Tick . . . Boom!
This semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. Pulitzer winner David Auburn (*Proof*) provides script consultation; Scott Schwartz (*Bat Boy*) directs. $20–$50. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

World of Mirth
A new play about a traveling carnival crew, including the vicious dunk-tank clown Sweeney. $50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Theatre Four, 424 W. 55th St. (212-239-6200).

Off-Off Broadway

Hot! Celebration of Queer Culture
Dixon Place's tenth annual festival features works by the deserved sci-fi legend Samuel R. Delany, Emmett Foster, Lisa Kron, Perry Brass, Lavinia Co-Op, Reno, Moe Angelos, Michael Burke, and Regie Cabico. *Go-Go Real*, Jonathan Wooster and Brandon Olson's disco-epic, should be a highlight. Call for schedule. Through 7/31. • Dixon Place at Vineyard 26, 309 E. 26th St. (212-532-1546).

Sex and Other Collisions
Nela Wagman directs Trista Baldwin's new comedy. $10–$15. Mon. and Wed. at 7, Thurs.–Sat. at 8. • Currican Theater, 154 W. 29th St. (212-414-8181).

Shut Up and Love Me
Karen Finley presents an encore of her well-received performance. $25. Wed.–Sat. at 8. Through 7/28. • P.S. 122, 150 First Ave. (212-477-5288).

Shakespeare in the Park(ing) Lot
The seventh annual Lower East Side festival features *The Merry Wives of Windsor*. Through 7/14. Free. • Located across the street from 85 Ludlow St. (212-358-5096).

Shyness Is Nice
Mark Spitz's dark comedy follows two shy virgins who have a prostitute forced on them by a well-meaning friend. $15. Thurs. at 8, Sat. at 10. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Where's My Money
The LABYRINTH Theater Company presents John Patrick Shanley's latest, a drama about two Brooklyn divorce lawyers, starring the company's co-founder John Ortiz. $15. Tues.–Sat. at 8. Through 7/14. • Center Stage, 48 W. 21st St. (212-905-0593).

The Woman
This extremely rare production of William C. DeMille's suspenseful 1911 drama about a switchboard operator with a secret is presented by Metropolitan Playhouse. $15. Wed.–Sat. at 8, Sun. at 5. • Metropolitan Playhouse, 220 E. 4th St. (212-955-5302).

Opening

Mod Squad

Since arriving in New York in 1999, Aquila Theatre Company London/New York has rapidly become one of the city's most reputable producers of the classics, in large part by delighting in the bawdy humor many companies tend to skirt. Fittingly, the company will kick off its summer with a cheeky adaptation of one of Shakespeare's raunchiest, **Much Ado About Nothing** (featuring, pictured from left, Lisa Carter, Anthony Cochrane, and Cameron Blair). Aquila is setting it in Britain's *Austin Powers*-mod sixties with a team of Shakespearean vets and, perhaps more important, costumes by SoHo clothier Beau Brummel. The man responsible for Regis's monochromatic *Millionaire* duds has picked out campy catsuits for the ladies and bowlers for the men. Just don't expect to see Regis wearing pleather hiphuggers any time soon. In previews for a July 12 opening. (See "Off Broadway.")

hotograph by Ken Howard.

HOROWITZ *Continued from page 37*

cars screeched up and surrounded him. Because the U.S. Attorney was prosecuting the case, Zahrey was fingerprinted and booked at 26 Federal Plaza. His belongings were taken and he was strip-searched: "I was processed like a freakin' perp. I was treated like shit, and it was humiliating."

The union sent him a lawyer who'd never been inside a federal court. "It was like a runaway train, and I couldn't do anything to stop it. And then when they read the charges in open court, man," Zahrey says, exhaling heavily, "I was just stunned. I mean, I couldn't believe it." Neither could his family. The arraignment was at four in the afternoon, eight hours after his arrest, and many members of his family were in court, sobbing. "I was just in shock," says his wife, Nahla. "The day he was arrested was our daughter's birthday, and I was stuck in court all day. Zack loved being a cop, it was something that was in him, and I knew he couldn't have done any of those things they accused him of."

IT IS RARE IN SERIOUS FEDERAL CASES FOR a defendant to get bail. At the very least, the government has the right to hold a defendant for three days while deciding on a strategy. "It's best to try and work out a deal with the prosecutors," says Zahrey's lawyer, Joel Rudin. "Because if you fight, you usually lose."

Rudin got the prosecutor to agree to $500,000, fully secured. Zahrey's family owned several houses worth enough to cover it. But his freedom was short-lived.

Prosecutors went back to court and asked that bail be revoked. They claimed Zahrey threatened the relative of a witness. Hannah Quick, the mother of Sidney Quick, charged that Zahrey called her and said that if her son cooperated, "you're dead." She said she recognized the cop's voice from an encounter they'd had several years earlier. Then she changed her account and said he identified himself on the phone.

Her story seemed shaky at best. In court, she picked out Zahrey's brother instead of him. Nevertheless, on November 5, a judge revoked Zahrey's bail. He took off the gold chain his wife had given him for luck, kissed her good-bye, and was led out of the courtroom by the marshals.

In the meantime, three other men had been arrested and charged along with Zahrey in a conspiracy to rob drug dealers. Rudin believes the prosecutors were playing a kind of strategic game, that their goal was to force somebody's hand rather than actually go to trial. "I was taught in ethics that you don't bring a case unless you believe you have it," he says.

"But there's a presumption of guilt that pervades the system now, this belief that sooner or later someone will talk, something will break. In this case, they thought one of these guys facing a life sentence would certainly flip. Or that Zack would simply break."

Zahrey was devastated when he had to go back to jail. It was, he says, perhaps the lowest point in the excruciating seven-year ordeal. He was put on the ninth floor of the Metropolitan Correctional Center, a row of cells used only for two kinds of prisoners: cooperators and those whose behavior or crimes were so awful they needed special attention. Along with Zahrey on the ninth floor were two cop killers, who viciously beat him during his rec time. There was also a mob boss, a mob cooperator, a Columbian drug dealer who was cooperating, a gang leader from the Bronx, two lieutenants in the Latin Kings, and a serial killer.

Zahrey's time in prison was very hard on his mother. "She'd rip her clothes in anguish after going to see him," says Zahrey's sister Zaina, who, despite having five kids, was in court for every day of the trial. "My mom really had no one except Zack. He really took care of her. After we'd go to see him, I'd have to pull the car over on the way home because she'd be vomiting."

Zahrey was tried together with the other three defendants. It took six weeks and generated 7,000 pages of court documents, and the jury almost instantly exonerated Zahrey and his three co-defendants.

For Detective Zahrey, however, there was no real victory. The loss of his salary and his health insurance and the cost of his defense were crippling. To help defray some of the costs (and because he couldn't work there while he was in jail), his family was forced to sell the grocery.

"Zack's just not the same anymore," says his sister. "He's nervous now and has no patience for anything. You used to be able to talk to him, to ask him for help with things. But it's very tough to get him to focus now."

And despite his acquittal in federal court, he still didn't get his career back. The day after the verdict, he was again put on modified duty. His name wouldn't be cleared, and he wouldn't get his detective status restored, until he was found innocent at a departmental trial, which, even given the outcome in federal court, was by no means a slam dunk. The standard at a departmental trial (like that in civil court) is not reasonable doubt but a preponderance of the evidence.

In any event, Zahrey just wanted to get it done, and he figured it would happen a few months after the criminal trial. But he heard nothing from the NYPD. Not a word for two years. Then, at long last, they informed him the trial would take place in six months. A full two and a half years after the trial in federal court, and nearly six years after he stepped into the abyss when he went to the 68th Precinct that night in 1994.

"Basically, the department hopes you somehow step on your dick," says Zahrey. "They want to give you plenty of room to fuck up so they can avoid the departmental trial and risk having to suffer the embarrassment of losing."

The trial, which took place in December 1999, lasted five days. Still, he didn't find out he was cleared until the department handed down a decision in April, four months later. Once the decision was announced, it took the NYPD almost six more months to do its elaborate bureaucratic-paperwork dance. Finally, on September 24, 2000, Zahrey had his detective status fully restored.

He had been modified or suspended for so long (five years) that when he went to the range to requalify with his gun, his weapon seemed almost quaint. "Everybody's got these Glocks," Zahrey says, "and I come walking in with a revolver. The other guys are coming up to me and asking how come I had a revolver. And when I told them it was like, 'Hey, Jimmy. Hey, Dave. You guys gotta come and hear this. You won't believe it.' "

Instead of asking Zahrey if there was a particular assignment he wanted after being out of action for so long, the department matter-of-factly told him he'd been placed in a detective squad in Queens. "But there was no way I was doing that," he says. "I was damaged. I couldn't work in the field. I searched my heart about it, and I didn't feel like I wanted to be a full-duty detective after what they did to me. I was paranoid I'd get set up, that Internal Affairs wasn't finished with me. "

Supreme has been dead now for seven and a half years. And whether the talented, charismatic ballplayer actually had become a criminal will, it seems, remain a mystery.

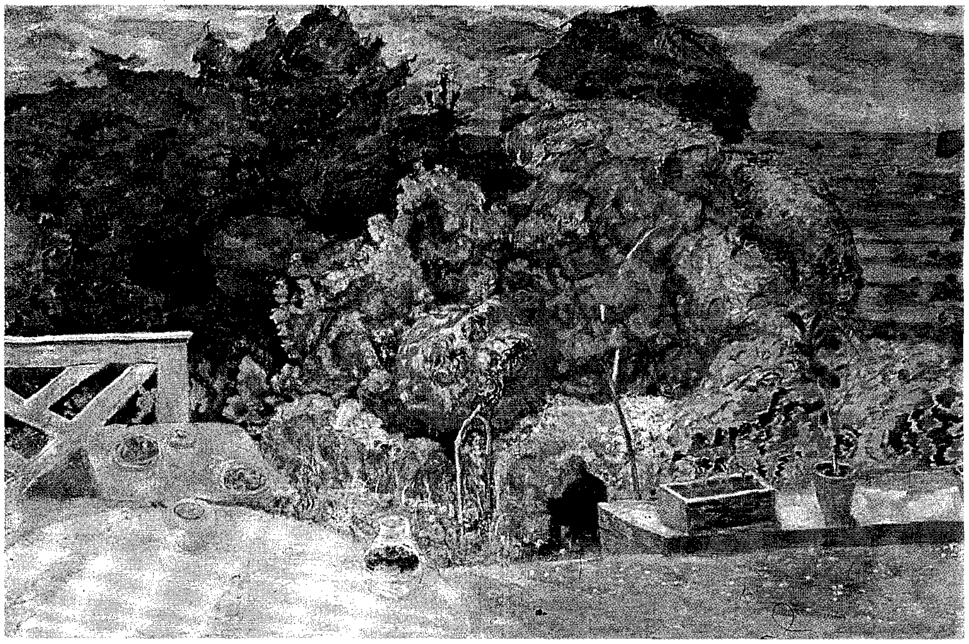
There is no mystery, however, about Zahrey. Today, the once-promising detective works at the NYPD car pound in Brooklyn. He will never return to the streets as a detective. His priorities have changed. "What I want now is the truth to come out once and for all," Zahrey says one afternoon as we're heading back to Manhattan from his old Sunset Park neighborhood. "It's very simple, really. I want justice." ■

Edited by Edith Newhall

On View

Ambient Art

Beyond the Easel gathers the decorative efforts of the French artists Pierre Bonnard, Edouard Vuillard, Maurice Denis, and Ker Xavier Roussel, who were influenced by the English Arts and Crafts movement, Japanese art, and the Rococo revival. In other words, like their British peers, they began conceiving screens, panel paintings, and murals for architectural interiors. But even with commissions pouring in, the painters often proceeded without a specific person or room in mind, as in Bonnard's *The Terrace* (1918, pictured), the first of three large canvases that depict the view from the terrace of Ma Roulotte, the artist's small house in Normandy, as well as two figures assumed to be Bonnard and his longtime mistress Marthe de Méligny. At the Metropolitan Museum of Art, 1000 Fifth Avenue, at 82nd Street; through September 9.



Photograph courtesy of the Metropolitan Museum of Art.

Galleries

Solos

Madison Avenue and Vicinity

Lockwood de Forest
Plein-air oil sketches of landscapes in America, Europe, Syria, Egypt, and India by this artist (1850–1932), who was the great-nephew of the Hudson River School painter Frederic Edwin Church; through 7/27. • York, 21 E. 65th St. (212-772-9155).

John Funt/Alan McCord
Paintings of landscapes around Norwich, Connecticut, by the former, and of views of Lakeville, Connecticut, by the latter; through 8/31. • Graham, 1014 Madison Ave. (212-535-5767).

Knox Martin
Black-and-white abstract paintings made by the artist over the past twelve years; through 7/31. • Gat, 1100 Madison Ave. (212-327-0441).

Jane Peterson
Paintings of landscapes in Venice, Brittany, Martha's Vineyard, and Gloucester by the American post-Impressionist (1876–1965); through 9/21. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

Richards Ruben
Abstract paintings on shaped canvases by the Abstract Expressionist; through 7/30. • Shapolsky, 152 E. 65th St. (212-452-1094).

Iran do Espírito Santo/Rivane Neuenschwander
Site-specific installations by two Brazilian artists; through 7/29. • Americas Society, 680 Park Ave. (212-249-8950).

Don Van Vliet
Abstract paintings from the eighties by this artist who is better known as the avant-garde musician and poet Captain Beefheart; 7/12–9/8. • Werner, 4 E. 77th St. (212-988-1623).

Paul Weingarten/Adolfo Barnatán
Thickly impastoed still lifes/Sculptures in the form of shields or vertical stacks, made from marble, granite, bronze, and wood. Through 7/27. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Bettina Werner
Multiple-panel monochromatic paintings whose surfaces are encrusted with salt; through 8/15. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

Ada Gilmore
Postcard-size watercolor paintings painted by the artist in Provincetown during the summer of 1915; through 7/31. • Ryan, 24 W. 57th St. (212-397-0669).

Morris Graves
Still-life paintings by the late artist (1910–2001); through 8/17. • Schmidt-Bingham, 41 E. 57th St. (212-888-1122).

Trenton Doyle Hancock
New paintings and drawings by the Texas-based artist; through 7/28. • Cohan, 41 W. 57th t. (212-775-7171).

Alexander Liberman
Macquettes of the sculptor's steel "Pipe Pieces"; through 8/10. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

Jimmy Wright
Paintings and pastel drawings of flowers; through 7/12. • DC Moore, 724 Fifth Ave. (212-247-2111).

SoHo and TriBeCa

Louise Bourgeois/Yayoi Kusama
Works on paper, paintings, and sculptures executed between 1942 and 2000 by both artists; through 9/15. • Blum, 99 Wooster St. (212-343-0441).

Leandro Ehrlich and Judi Werthein
Tourism, a collaborative photographic installation that was originally executed in November 2000 as part of the Seventh Havana Biennial. Through 8/2. • Kent, 67 Prince St. (212-966-4500).

Fabrice Gygi
Installations using canvas tarps, fitted pipes, mattresses, and other materials that bring to mind street displays of illegal goods; through 8/18. • Swiss Institute, 495 Broadway (212-925-2035).

Rachel Lee Hovnanian
Paintings of abstracted landscapes; through 7/20. • Beitzel, 102 Prince St. (212-219-2863).

Hiro Yamagata
A large-scale laser installation that comprises grids of holographic panels on the gallery's walls; mirrored, rotating cubes suspended in space; and a computer-programmed laser and lighting system; through 7/28. • Ace, 275 Hudson St. (212-255-5599).

Chelsea

John Bock
New work; through 8/31. • Kern, 532 W. 20th St. (965-1706).

Jacqueline Bootier
Expressionistic paintings based on family snapshots from the artist's childhood; through 7/27. • Lombard-Freid, 531 W. 26th St. (212-967-8040).

Iliana Emilia
Drawings on printed fabric, an installation of Plexiglas chairs, and prints by a Dominican-born artist; through 8/3. • Scott, 529 W. 20th St. (646-486-7004).

Neil Farber
Cartoonlike drawings of children doing things they shouldn't; through 7/28. • Clementine, 526 W. 26th St. (212-243-5937).

Karin F. Giusti
An installation of a modular greenhouse in the shape

Ground Rules

In Summer, galleries are generally open Monday through Friday, from between 10 and 11 to between 5 and 6.

of the White House; through 7/28. • Nikolai, 505 W. 22nd St. (212-414-8511).

Richard Hamilton
Prints made by the British artist between 1968 and 1998; through 7/20. • Cowles, 537 W. 24th St. (212-925-3500).

Susan Hiller
A projection installation titled *Psi Girls* that is a cinematic collage of five clips appropriated from popular films showing young girls performing paranormal acts; through 7/27. • Gagosian, 555 W. 24th St. (212-741-1111).

Craig Kauffman
New wall reliefs by the Los Angeles-based artist; through 8/31. • Gering, 534 W. 22nd St. (646-336-7185).

William Kentridge
Prints by the South African filmmaker and artist whose work is the subject of a retrospective at the New Museum of Contemporary Art; through 7/30. • Mansion, 504 W. 22nd St. (212-505-9577).

Walter Obholzer
Recent abstract paintings in tempera on aluminum; through 7/28. • Baumgartner, 418 W. 15th St. (212-633-2276).

Thomas Pihl
Canvases onto which the artist poured multiple translucent layers of acrylic medium; through 7/27. • Erben, 516 W. 20th St. (212-645-8701).

Mies van der Rohe and Louis Kahn
Drawings, sketches, and models by the two modernist architects; through 7/31. • Protetch, 511 W. 22nd St. (212-633-6999).

Group Shows

Madison Avenue and Vicinity

Arsenal
"Greener Pastures: A History of Bronx Parks, 1888–2001," historic renderings, photographs, artifacts, and memorabilia representing the history of the Bronx Parks; through 9/6. • 64th St. and Fifth Ave., in Central Park (212-360-1311).

Castelli
Works on paper by Johns, Morris, Ruscha, Sonnier, the Starns, Weiner; through 8/3. • 59 E. 79th St. (212-249-4470).

Gagosian
Pop Art from the John and Kimiko Powers collection, including works by Dine, Johns, Lichtenstein, Oldenburg, Ramos, Rauschenberg, Warhol, Wesselman, others; through 8/31. • 980 Madison Ave. (212-744-2313).

Graham
"Alterations," works that reference textiles and the techniques involved in their creation, by Amer, Bailey, Besemer, LeDray, Marten, Obrosey, Reichek, Stoll, others; through 8/30. • Graham, 1014 Madison Ave. (212-535-5767).

Ubu
An entire run of *Wendingen*, a Dutch magazine devoted to architecture and ornamentation that was produced between 1918 and 1932, plus examples of unique proofs for covers, photographs, and posters and other works by designers affiliated with the Amsterdam School; through 7/27. • 16 E. 78th St. (212-794-4444).

Zwirner & Wirth
"Minimal," minimalist works from the sixties and seventies by Andre, Darboven, Flavin, Judd, McCracken, Morris, Weiner, others; through 8/30. • 32 E. 69th St. (212-517-8677).

57th Street Area

Art Students League
Works by fourteen artists in the group known as "Street Painters," among them Ahntholz, Benton-Evans, Day, De Nota, Gaon, Gray, Heise, McIndoe, Pizzo, Sherrod; through 7/27. • 215 W. 57th St. (212-247-4510).

De Nagy
Works on paper by Brainard, Burckhardt, Evans, Horvath, Mueller, Nozkowski, Sillman, Winkfield; through 7/27. • 724 Fifth Ave. (212-262-5050).

Helman
Recent works by Andoe, Bowling, Gipe, Kalka, Oppenheim, Renouf, Simonds, Wesselman, others; through 7/28. • 20 W. 57th St. (212-245-2888).

SoHo and TriBeCa

Bridgewater/Lustberg & Blumenfeld
"Revival," works by Gualdoni, Irvine, Meleschnig, Peyton, Smelser, Takanaga, Tanner; through 7/31. • 560 Broadway (212-941-6355).

Exit Art
"The LP Show," more than 2,500 album covers culled from 50 collections, plus installations by Marclay, D.J. Spooky, Moore, Zorn; through 8/17. • 548 Broadway (212-966-7745).

Fung
Works that explore the smell of fear through the use of actual scents and perfumes, by Andre, Drezner, Knerr, Higgins, Glicksman, Hopkins, Plate, Torres; through 7/27. • 537 Broadway (212-334-6242).

Hoffman
"The Body Project," works that use the body as a primary focus, by Africano, Bierk, Depman, Ferrer, Frey, Gonzalez, Khalil, Phakadze, Raffael, Wolski; through 9/5. • 429 W. Broadway (212-966-6676).

Lehmann Maupin
New work by Ataman, Barbeito, Burki, Collura, Cook, Houshiary, Salle, Teller; through 7/31. • 39 Greene St. (212-965-0753).

Pelavin
"She Lives on Love Street," works by Butler, Crull, Levine, Herzog, Pearson, Pensato, Wyman; through 8/16. • 13 Jay St. (212-925-9424).

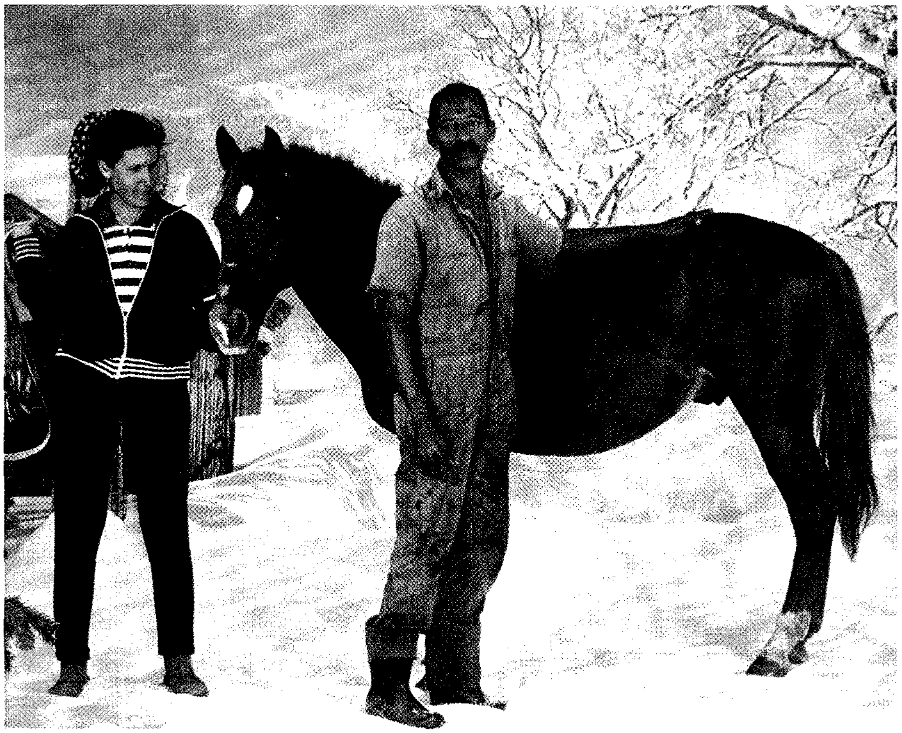
Ross
"Wet!" works by Anderson, Boynton, Eisenman, Fasnacht, Holley, Polke, Soriano, Traylor, others; through 7/27. • 568 Broadway (212-343-2161).

Zwirner
"New York ca. 1975," works made in New York in and around the mid-seventies, by Acconci, Anderson, Auder, Benglis, Cage, Graham, Matta-Clark, Moore, Rainer, others; through 8/3. • 43 Greene St. (212-966-9074).

Chelsea

Alexander and Bonin
"(Self) Portraits," works by Ahearn, Bolande, Bordo Plimack Mangold, Thek, others; through 7/27. • 13 Tenth Ave. (212-367-7474).

Art Resources Transfer
Works by Blackwell, Church, Kondo, McConnell



Installation

Snow Show

If you didn't make it to Cuba in November for Havana's Seventh Biennial, you can see a re-creation of *Tourism,* one of that exhibition's greatest hits. Focusing on the paradox that Cuba has become a tourist mecca while its real residents are often barred from its beaches, the Argentine artists **Leandro Ehrlich** and **Judi Werthein** invited the locals to pose in their installation, an "Alpine" set they constructed using an enlarged magazine photograph for a backdrop and artificial snow. Some used the skis and poles the artists had brought as props; creative types like Marisabel Salinas (pictured, with horse and husband), who drives a carriage for tourists, brought their own. Sadly, this version of the project couldn't import the subjects—but it does include the original set, the photographs, and a documentary video. At Kent Fine Art, 67 Prince Street; through August 2.

Photograph courtesy of Kent Galler

Petrunak; through 8/25. • 210 Eleventh Ave. (212-691-5956).

Cohan Leslie and Browne
"Song Poems," a collaboration of artists, writers, and musicians organized by Steven Hull, including contributions from Beck, Durant, Lambert, Ligon, Los Super Elegantes, Moody, Tillman, others; through 8/11. • 138 Tenth Ave. (212-206-8701).

Coploff
Works on paper by Bocchino, Collins, Doherty, Jones, Palmer; through 7/27. • 508 W. 26th St. (212-741-1149).

Eller
Works by D'Alvia, Carter, Keightley, Krashes, Shotz, Sirey, Sonhouse; through 7/27. • 526-30 W. 25th St. (212-206-6411).

Feature
Works by Aljian, Bhabha, de los Angeles, Jolicoeur, Magid, Vlahovich; through 7/27. • 530 W. 25th St. (212-675-7772).

Feigen
Works by Blake, Dunning, Hoberman, Kaneda, Lyon, McAuley, McCaslin, Tasset, others; through 7/28. • 535 W. 20th St. (212-929-0500).

Fredericks Freiser
An exhibition pairing portraits by and of artists who have had longstanding relationships—including married couples, friends, studio mates, and siblings—among them Bochner and Marano, Brown and Landers, McLelland and Feinstein, Sachs and Duong; through 7/27. • 504 W. 22nd St. (212-633-6555).

Gagosian
"Monitor: Volume I," video works by Alÿs, Beecroft, Dee, Gordon, Pfeiffer, Pflumm, Tzaig, others; through 7/27. • 555 W. 24th St. (212-741-1111).

Golden
Works in all media that employ various techniques of superimposition, by Alexopolous, Bakkom, Calm, Dehne, Humphries, Lambie, Ochiai, Sibony, Widman, others; through 7/27. • 526 W. 26th St. (212-727-8304).

Kaplan
Works by Burton, Coolidge, Fraser, Gaskell, Monk, Perrone, Yasinsky, others; through 7/31. • 416 W. 14th St. (212-645-7335).

Kelly
"Domestic Acts," paintings, sculptures, drawings, and works in other media that reflect a diversity of domestic experience, by Abramovic, Borland, Hamilton, Roberts, Simpson, others; through 8/3. • 528 W. 29th St. (212-239-1181).

Marks
"We Set Off in High Spirits," works by Dumas, Freud, Greene, Hockney, Ramos, Streuli, others; through 8/17. • 522 W. 22nd St. (212-243-0200).

Metro Pictures
Works by Dunham, Kippenberger, Lawler, Sherman, Simmons, others; through 7/27. • 519 W. 24th St. (212-206-7100).

Saul
"Panic," photographs, videos, and drawings that depict bursts of emotional intensity, by Applebroog, Crumb, Easterson, Frailey, Nicosia, Wojnarowicz, others; through 8/24. • 535 W. 22nd St. (212-627-2410).

Snyder
"Four Abstract Classicists," hard-edge abstract paintings from the fifties and sixties by Benjamin, Feitelson, Hammersley, McLaughlin; through 8/25. • 601 W. 29th St. (212-871-1077).

Sonnabend
New works by Baldessari, Koons, Wesselman; through 7/27. • Sonnabend, 536 W. 22nd St. (212-627-1018).

Thatcher
"Heat," works by Bailey, Everett, Holsinger, Kendall, Linnenbrink, Muller, Perkins, others; through 7/27. • 529 W. 20th St. (212-675-0222).

White Columns
"Synth," works that explore synthesis by Asch, Delzotto, Mesh Architectures, Ross, Uenishi, Villareal, others; through 7/28. • 320 W. 13th St. (212-924-4212).

Other

Creative Time in the Anchorage
"Massless Medium," environmental works using sound, light, and moving image, by Angelidakis/nanogod, Antenna Design, Brambilla, López, Phillips/Bonney, Redl, Villareal; through 7/29. • Brooklyn Bridge Anchorage, Cadman Plaza West at Hicks St. and Old Front St., Brooklyn (212-206-6674, ext. 250).

Socrates Sculpture Park
"Beyond City Limits," outdoor sculptures by Braine, Carruthers, Goldman, Mosher, Williams; through 8/25. • Broadway at Vernon Blvd., Long Island City (718-956-1819).

Photography

Aidas Bareikis
A new installation constructed from found objects; through 7/28. • Koenig, 359 Broadway (212-334-9255).

James Bidgood
Staged works shot in the photographer's midtown Manhattan tenement building between 1963 and 1970, and stills from his film *Pink Narcissus*; through 8/31. • Morris, 465 W. 23rd St. (212-727-2752).

Borden
"Color," works by Barney, Cray, Cumming, Divola, Dow, Everton, Opton, Otten, Pfahl, Skoglund, Winokur; through 8/30. • 560 Broadway (212-431-0166).

Esther Bubley
A survey of the career of this American photojournalist (1921–1998) whose photo-essays appeared in *Life*, *Ladies' Home Journal*, and other publications; through 9/7. • Paine Webber, 1285 Sixth Ave. (212-713-2885).

Mariana Cook
Recent photographs of everyday objects taken in and around the artist's New York apartment and during her travels abroad; through 8/10. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Konrad Cramer
Nudes, still-lifes, and abstractions from the forties and fifties by the modernist painter (1888–1963); through 8/3. • Zabriskie, 41 E. 57th St. (212-752-1223).

De Lellis
"Au Naturel," images of female nudes taken between 1920 and 1950, by Fabinger, Himmel, Perotti, Matter, Woolf, others; through 8/10. • 47 E. 68th St. (212-327-1482).

Tierney Gearon
Large-scale photographs of the artist's children and family in spontaneous, unassuming poses; through 7/27. • Gagosian, 555 W. 24th St. (212-741-1111).

Teun Hocks
New staged photographs in which the artist presents himself as a hapless everyman combating the absurdities of everyday life; through 8/10. • P•P•O•W, 476 Broome St. (212-941-8642).

ICP
"Migrations, Humanity in Transition: Photographs by Sebastião Salgado." Approximately 300 photographs documenting the global phenomenon of mass migration; through 9/9. • 1133 Sixth Ave. (212-860-1777), Tues., Wed., Thurs. 10-5, Fri. 10-8 (5-8 voluntary contribution), Sat. and Sun. 10-6; $8, $6 students and seniors.

India Center of Art and Culture
"Woman/Goddess," images of goddesses as represented in popular culture by 27 photographers, among them Bartholomew, Cartier-Bresson, Chhachhi, Horvat, Patel, Rai, Singh; through 7/31. • 530 W. 25th St. (212-462-4221).

Herbert List
A retrospective of work by the German photographer (1903–1975), organized by the City Museum of Munich; 7/11–8/17. • Miller, 524 W. 26th St. (212-366-4774).

Meyerowitz
"Surf's Up," photographs of surfers by Tom Blake and Don James taken between 1922 and 1942; through 8/10. • 580 Broadway (212-625-3434).

Peter Moore
Photographs of dance works choreographed by Yvonne Rainer in the sixties and early seventies, selected by Maurice Berger; through 7/30. • Bound & Unbound, 601 W. 26th St. (212-7348).

Sebastiao Salgado
Photographs of migrants, refugees, and displaced persons taken over the past seven years in 40 countries around the world; through 8/24. • Richardson, 535 W. 22nd St. (646-230-9610).

Staley-Wise
"A Dog and Pony Show," images of dogs by Deborah Samuel and horses by Steven Klein; through 8/3. • 560 Broadway (212-966-6223).

Taylor
Works that investigate the concept of space by seven British photographers, among them Davies, Dimsdale, Mosley + Warren, Oddy, Spero; through 8/1. • 535 W. 22nd St. (646-230-0992).

Museums

American Craft Museum
"Light Screens: The Leaded Glass of Frank Lloyd Wright." Fifty patterned windows designed by the architect for private residences and major buildings, on loan from the Frank Lloyd Wright Foundation and private collections; through 9/2. • "Origamic Architecture." Origami works by the Japanese architect Masahiro Chatani, his colleagues Keiko Nakazawa and Takkaaki Kihara, and other artists from around the world who employ the ancient Japanese art of paper folding; through 9/2. • "Radiant Geometries: Fifteen International Jewelers." Works by fifteen jewelry artists from the United States and Europe; through 9/2. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Museum of Natural History
"Ancient Microworlds." Photographs by Giraud Foster and Norman Barker that reveal the internal structures of Jurassic dinosaur bones, Permain tree ferns, Devonian nautilus, and more; through 9/9. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bard Graduate Center for Studies in the Decorative Arts
"Print, Power, and Persuasion Graphic Design in Germany, 1890–1945"; through 8/26. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"Game Show: Installations and Sculptures by Willie Cole"; through 9/9. • "Aztlán Today: The Chicano Postnation"; through 9/9. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Digital: Revolutions in Printmaking." Prints created using digital technology, by John Baldessari, Chuck Close, Nam June Paik, Robert Rauschenberg, Kiki Smith, and others; through 9/2. • "Leon Golub: Paintings 1950–2000." A retrospective of the artist's figurative paintings exploring race, violence, war, and human suffering; through 8/19. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

***Cooper-Hewitt, National Design Museum,* Smithsonian Institution**
"Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • "Aluminum by Design: Jewelry to Jets." The first major museum exhibit to explore the role of aluminum as a catalyst for design in Europe and America; through 7/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
"Telling Tales I: Classical Images From the Dahesh Museum of Art." Paintings, drawings, lithographs, and sculptures from the museum's permanent collection, including works by Alma Tadema, Bouguereau, Gérôme, Leighton, others; through 9/29. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Drawing Center
"Between Street and Mirror: The Drawings of James Ensor." An exhibition devoted exclusively to the Belgian artist's drawings and their stylistic evolution from his early Impressionist style to the personal and grotesque nature of his later works; through 7/21. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

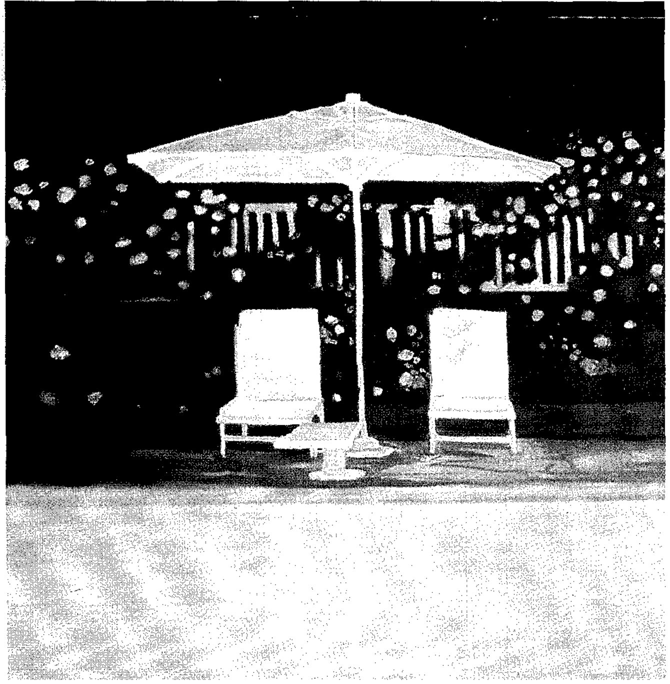
Frick Collection
"Master Drawings From the Smith College Museum of Art." The only American venue for a traveling exhibition of works on paper by Matthias Grünewald, Adolph von Menzel, Piet Mondrian, Paul Klee, and others; through 8/12. • "El Greco: Themes and Variations." Different versions of the paintings *St. Jerome* and *The Purification of the Temple* by the Crete-born artist (1541-1614), on view together for the first time; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum
"Frank Gehry, Architect." A retrospective of the American architect's work as seen through drawings, plans, models, furniture designs, photographs, video footage, and the installation itself; through 8/26. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Talent

Summertime, and the Living Is Easy

Whether she's painting in gouache on paper or oil on canvas, **Rachel Lee Hovnanian** captures those moments of solitude and tranquility that we associate with summer days in the country but so rarely enjoy: a serene view of the ocean through the blinds of a white, light-filled sitting room, a glimpse of a Tuscan garden bathed in afternoon sun, or a swimming pool to oneself (pictured, *Pool at Night*). At David Beitzel Gallery, 102 Prince Street; through July 20.



Japan Society
"Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion." Works of art and objects collected by the architect during his several sojourns in Japan, as well as drawings for architectural projects he was commissioned to build in Japan; through 7/15. • 333 E. 47th St. (212-832-1155), Tues.–Fri. 11–6, Sat. and Sun. 11–5; $5, $3 students and seniors.

Jewish Museum
"Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; through 10/14. • "Voice, Image, Gesture: Selections From the Jewish Museum's Collection, 1945–2000." More than 60 works from the museum's collection, by Diane Arbus, Tina Barney, Adolph Gottlieb, Hannah Wilke, Andy Warhol, and others; through 8/5. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11–5:45; Tues. 11–8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10–5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art
"Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930." Paintings by the group of artists known as the *Nabis*, who played a crucial role in the promotion of "*décorations*," large-scale compositions conceived singly and in groups for specific interiors; through 9/9. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • "Jacqueline Kennedy: The White House Years." Clothing and accessories worn by the former First Lady in the early sixties, on loan from the John F. Kennedy Library and Museum in Boston; through 7/29. • "Terry Winters: Printed Works." More than 80 prints from the museum's collection; through 9/30. • "Dancing on the Roof: Photography at the Bauhaus (1923–1929)." Rare photographs from New York-area collections that were created by Bauhaus students and teachers between 1923 and 1929; through 8/26. • "Nineteenth- and Twentieth-Century Chinese Paintings From the Robert H. Ellsworth Collection in the Metropolitan Museum of Art"; through 8/19. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 11/30. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
"Master Drawings From the Cleveland Institute of Art." Works spanning the fifteenth through the twentieth centuries, by Degas, Goya, Michelangelo, Picasso, Raphael, Rembrandt, others; through 8/19. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

El Museo del Barrio
"Voices From Our Communities: Perspectives on a Decade of Collecting at El Museo del Barrio." More than 85 works by Latino artists working in the United States, the Caribbean, and Latin America; through 9/16. • "Contemporánea 2001: Permanent Visibility by Ingrid Menendez." An interactive installation that explores the boundaries between public and private experience; through 9/16. • 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors (through 8/30, free admission Thurs. from 5–8).

Museum for African Art
"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. noon–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art
"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfli, others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art
"Mies in Berlin." An exhibition examining the architect's early years in Berlin, featuring 47 of his European projects in drawings, scale models, photographs, and films, and running concurrently with a survey at the Whitney Museum of his later work in America; through 9/11. • 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"Gay Men's Health Crisis: 20 Years Fighting for People With HIV/AIDS." A look at the role the Gay Men's Health Crisis has played in the ongoing effort to fight HIV/AIDS; through 9/10. • Art at the Table: Lotos Club State Dinner Menus, 1898–1922." Twenty menus designed for special dinners held by the literary club honoring Samuel L. Clemens, Booth Tarkington, Admiral Robert E. Peary, and other luminaries of the day; through 7/29. • "Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 8/12. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
"John Rawlings: 30 Years in Vogue." A retrospective of works from the late thirties through the late sixties by the fashion photographer, who worked for *Vogue*, *British Vogue*, *Glamour*, and other magazines; through 8/11. • "Infinity: The Textiles of Akihiko Izukura." A retrospective of woven garments, scarves, and wall hangings by the Japanese textile artist; through 9/15. • Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. noon–8, Sat. 10–5; free.

National Academy of Design
"Red Grooms: Selections From the Graphic Work." A survey of prints by this artist known for his exuberant life-size, three-dimensional environments; 7/11–11/11. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10–5; $8; $4.50.

New Museum of Contemporary Art
"William Kentridge." A retrospective of the South African artist's animated films, drawings, and videotapes, plus two new sculptural installations; through 9/16. • 583 Broadway (212-219-1222), Wed. and Sun. noon–6, Thurs.–Sat. noon–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New York Public Library
"Celebrity Caricature in America." Caricature portraits of Hollywood stars, literary luminaries, politicians, sports figures, and others, from the collections of the National Portrait Gallery, Smithsonian Institution, and the New York Public Library; through 8/31. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society
"Up on the Roof: The Culture of New York City Rooftops." Artworks, photographs, objects, and installations on the subject of New Yorkers' familiar summer retreat; through 9/9. • "Independence and Its Enemies in New York." An exhibition marking the 225th anniversary of the signing of the Declaration of Independence, featuring historic broadsides, manuscripts, and newspapers from the Historical Society's collection; through 9/9. • "Against the Storm: Images From the Lighthouse Collections of the New-York Historical Society." Photographs of American lighthouses and their keepers that were commissioned between 1871 and 1953 by the U.S. Coast Guard First District; through

Photograph courtesy of David Beitzel Gallery.

9/2. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
"Uniform: Order and Disorder." A look at the way military wear has infiltrated fashion and contemporary art, with works by 33 artists and 31 designers; through 9/23. • "Los Carpinteros: Ciudad Transportable (Transportable City)." An exhibition of portable tents made by the Cuban artists' collaborative and installed throughout the museum; through 9/3. • "Carla Accardi: Triplice Tenda." A full-size circular tent of clear plastic marked in patterns of pale-pink paint, by the Italian artist who co-founded the Forma 1 movement in 1947; through 9/3. • "Miri Segal: Circular Acts." Video installations that feature deceptively simple optical illusions; through 9/3. • "Buzz Club: News From Japan." Works by more than 100 Japanese artists, commercial designers, and others who use technology-based techniques and strategies to approach traditional artistic disciplines; through 9/30. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. noon–6; $5 suggested donation.

Queens Museum of Art
"Crossing the Line." An exhibition of site-specific works by some 50 artists, on display at the museum and at various locations throughout the borough of Queens; through 10/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. noon–5; $5, $2.50 students and seniors.

Smithsonian National Museum of the American Indian
"Capture: Native Americans and the Photographic Image." Approximately 200 photographs of and by Native Americans, from Frank A. Rinehart's historic images of Geronimo to images of the massacre at Wounded Knee in 1890; 7/22–7/21/02. • "Painting the Dakota: Seth Eastman at Fort Snelling." Watercolors by the soldier-artist Seth Eastman that constitute one of the most important records of everyday Dakota life in the nineteenth century; through 10/7. • "Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts." Beaded, quilled, and ribbon shirts by nineteenth- and twentieth-century Plains Indians; through 11/4. • 1 Bowling Green (212-514-3712), 10–5 daily, Thurs. 10–8; free.

Whitney Museum of American Art
"Mies in America." An exhibit running concurrently with MOMA's survey of the architect's earlier work in Berlin, including drawings made by the architect and members of his office, photographs of the architect and his colleagues and projects, and models of four of his key buildings; through 9/23. • "Wayne Thiebaud." A retrospective of the California painter known for his images of American foods and consumer goods; through 9/23. • "Joseph Grigley: White Noise." An installation of more than 2,500 hand-written notes that are the residual records of the deaf artist's interactions with the world of the hearing; through 9/9. • "Stories." A look at prints by artists who have explored the use of text in their work, among them John Baldessari, Enrique Chagoya, Larry Rivers, and Joyce Tremaine; through 9/30. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Miranda Lichtenstein: Sanctuary for a Wild Child." An installation of drawings and photographs inspired by cross-cultural legends of children brought up in the wild; 7/13–9/21. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Doyle
7/12 at 10: "Fine Furniture, Decorations and Paintings." On view from 7/9. • 175 E. 87th St. (212-427-2730).

Restaurants

Edited by Robin Raisfeld & Rob Patronite

New and Noteworthy

Adä
As you might guess from the Murano-glass chandeliers and bas-relief nudes, this isn't your run-of-the-mill curry kitchen. Your dinner choices include a streamlined $55 prix fixe, or newfangled novelties from the a la carte menu like Goan barbecued ribs, garam masala quail with date-and-pistachio pillau, and wild-mushroom biryani with white-truffle oil. • 208 E. 58th St. (212-371-6060). (M–E)

Al Baraka
Venture through this nondescript Upper East Side doorway and a man dressed from fez to slippers in Moroccan garb will guide you past the lounge, through a vest-pocket kitchen, and into a back room so ornately outfitted with North African paraphernalia that you'll feel transported—and perhaps a tad disoriented. So sink into a heap of embroidered pillows and go with the decidedly unhurried flow, which involves an assortment of vegetable meze, flaky b'steeyas, flavorful tajines, and hot mint tea. • 1613 Second Ave., nr. 84th St. (212-396-9787). (M–E)

★ Aleutia
You may have to navigate past the murky leather-swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonally raging sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

Allioli
If the mortar-and-pestle-surrounded-by-garlic-bulbs logo at this instant Williamsburg hot spot isn't a tip-off that you should have brought Tic Tacs, the amuse-bouche of boiled new potatoes in aïoli is. And things only get more pungent from there with tapas like pancetta-wrapped fried dates, and grilled bread topped with Spanish anchovies and caramelized onions. Big plates like baby eels on a soupy bed of polenta are a $22 splurge on an otherwise modestly priced menu that pleases as much as the all-Spanish wine list and the ultra-affable bartender. • 291 Grand St., Brooklyn (718-218-7338). (I–M)

Alphabet Kitchen
In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food calibrated to every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and your choice of sangrias—by the stone waterfall in the backyard. • 171 Ave. A (212-982-3838). (M)

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazer Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

BarTabac
Following in the footsteps of pioneering restaurateurs before him, Georges Forgeois, the empire-building force behind Bistro Jules, Café Noir, and Le Singe Vert, has entered the Smith Street fray with a Brooklyn bar and bistro of his own. Francophiles will appreciate the artfully aged environs, the all-French wine list, the menu of French bar snacks, and the obligatory steak-frites and onion soup. Not to mention what we assume will be a very tobacco-tolerant attitude. • 128 Smith St., at Dean St., Brooklyn (718-923-0918). (I–M) AE only

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, the grilled wild mushrooms with polenta crostini, and savory braised spare ribs. And desserts like sensational lemon "pudding" with candied orange peel are luscious variations on a Tuscan theme. • 45 E. 22nd St. (212-982-8422). (E)

Brooklyn Blue Ribbon
In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

★ Caffè La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious ar-

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

tichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I-M)

Centolire

The theme of Pino Luongo's latest is Italian-American, a cooking style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezze maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that seems to have bridged both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M-E)

Chazal

What do France and Italy have in common? Impeccable fashion sense, chauvinistic attitudes about food and wine, and the Mediterranean, the food of which happens to be the unifying force at this collaboration between the owners of Bice and Ferrier, and architect (and partner) Jeffrey Beers. The broad menu specializes in exotic preparations of mussels and carpaccios, each available ten different ways. • 41 Madison Ave., at 26th St. (212-545-8555). (M)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

★ City Eatery

Looks aren't everything. City Eatery's décor is Balthazar on a dime, almost Hopperesque in its starkness when the lights aren't lowered. Chef Scott Conant, however, is a handsome devil. But even that wouldn't be enough if he didn't have such a gift for invigorating familiar dishes and such a knack for demystifying seemingly odd ones. Neat how he makes butternut-squash soup taste original and rabbit-and-lamb ravioli as homey as chicken. One bite of his chocolate cake and the world, and City Eatery, are beautiful. • 316 Bowery (212-253-8644). (M)

★ Convivium

Communal farmhouse tables, candlelight, and rusted iron farm implements on the wall conspire to create an old-world ambience—that, and the untranslated Mediterranean menu, which changes often, and incorporates dishes from Italy, Spain, and Portugal. The whole grilled fish, the steak for two, the seafood couscous, and the pastas are highly recommended, so make every effort not to OD on the tapas-like appetizers. • 68 Fifth Ave., nr. St. Marks Pl. (718-857-1833). (M)

★ Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and decorated in a similarly elegant modern style, he and his chef de cuisine, Marco Canora, like any good craftsmen, collaborate on a high-concept menu that focuses almost obsessively on the raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

★ D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

Dalga

Greece isn't the only country with a Mediterranean coastline, but it's managed to corner the market on simply prepared, lightly seasoned seafood. Now, though, Milos and its ilk have some competition from Dalga (Turkish for "wave"). A daily changing assortment of fresh fish, seafood and vegetable stews, and delectable meze like zucchini pancakes and thick, creamy yogurt blended with spinach and walnuts will be a revelation for anyone whose familiarity with Turkish cuisine begins and ends with the doner kebab (a.k.a. gyro). • 401 E. 62nd St. (212-813-1790). (M)

★ Dim Sum gogo

What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

Emo's

This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come

The Underground Gourmet

What About Kebab?

Until recently, most of the Turkish restaurants the Underground Gourmet frequented had less in common with Sultan Suleiman the Magnificent's thousand-cook-strong Topkapi Palace than with its New World successor, Suleiman the Plodder's Bargain Basement (fluorescent lights, the usual kebab suspects, second-rate pizza, and cheese steaks to pay the rent). Lately, though, some of our favorite East Side Turkish places, including Tarabya (formerly Gyroland) and Ali Baba, taking a cue from the standard-bearing and relatively posh Turkish Kitchen, have spruced themselves up, adding a touch of Topkapi panache to their décor. Following this trend, the owners of Sahara Grill, the bare-bones 24-hour garment-district gyro joint, have branched out with **Sahara's Turkish Cuisine**, a bona fide restaurant with tablecloths, candles, and a kitchen that on two early visits proved itself a serious contender for the title of best Turkish restaurant in the Kips Bay–Murray Hill vicinity. Of course, cushy red velvet window-seat banquettes and embroidered footstools don't come cheap. But considering the almost obscenely generous portions, dinner here is a steal. Start, of course, with meze—fresh grape leaves stuffed with rice and pine nuts; acili ezme, a fiery, olive-oily dice of tomato, hot pepper, walnuts, onion, and garlic; and the cuisine-defining vegetable, eggplant, in four distinctive guises (smoky, smooth, chopped, and stuffed). You can make a meal of meze ($4.50 to $6.25) along with the excellent freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées ($9.95 to $18.95) like iskender kebab (pictured), juicy slices of seasoned lamb over buttery grilled-pita croutons, the whole thing smothered in lip-smacking garlic-yogurt and rich tomato sauce. Slightly more obscure is the "special beyti sarma," essentially an adana kebab wrap, the pepper-flecked chopped lamb wound tightly in thin pliant pita, cut in little squares, and drizzled with yogurt and tomato sauce like an enchilada. It's all the elemental Turkish flavors Sahara Grill customers have come to know and love, wrapped up in a much fancier package. (513 Second Avenue, near 28th Street; 212-532-7589.) R.P.

Photograph by Kenneth Chen

with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ Fleur de Sel

Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M–E)

★ 44 & X Hell's Kitchen

John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M–E)

★ Gingko Leaf Café

If you don't believe secret gardens grow in New York, check out this urban oasis, with its stone waterfall, bamboo shoots, and granite sculptures, all engineered, planted, and built by Toshio Sasaki, a Park Slope sculptor whose wife, Miyo, runs the ranquil café in the backyard of her Japanese gift hop. Collecting thoughts and contemplating life equire sustenance, available in the form of tea, bean-paste confections, and a delicious assortment of bento boxes. • 788A Union St., Brooklyn (718-399-9876). (I–M) ($)

★ Grand Sichuan Int'l Midtown

Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in his location's chandeliers and wall-to-wall carpetng. What separates this one from the kung pao pack is *menu oddities like the eight dishes inspired* by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Hudson Cafeteria

The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the ood tries to be more ambitious than that of its owntown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest s beef stew, macaroni and cheese (without the foie ras), and a banana split. It's become very canny to laim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M–E)

o

After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—ust another boutique amenity at Philip Pilevsky's ew Bryant Park hotel. But with such daringly riginal food as seared-chicken-liver-and-tapioca ansotti, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear hat Laakkonen is determined to make his kitchen he uncontested draw. • 40 W. 40th St. (212-642-2255). (E)

Inside

harleen Badman used to cook at the Lobster lub, but she always wanted her own place. Now, ith the help of Anne Rosenzweig, her former oss and current partner, she's got one. Badman's yle of cooking is influenced by her working vations in places like Italy, where she learned to ake ravioli, and Chez Panisse, where she imersed herself in the sort of hyper-seasonal cook-

GIOVANNINI *Continued from page 24*

and rounded end that encourage strafing views of its wavy south side, its use is largely passive, intended for strolling, sitting, and fishing. No boats can pull up to this Teflon "dock."

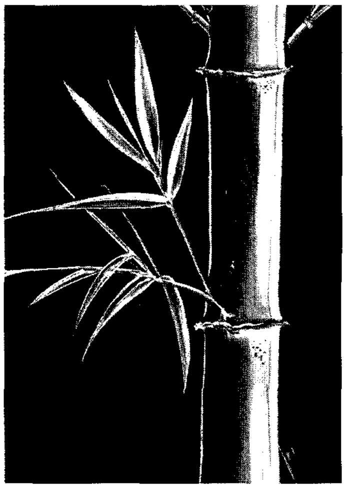
Citizens dismissed a proposal for a floating theater—it would bring traffic and noise, they claimed—and the orphaned theater barge has wended its way to other community boards with underutilized piers. Polite interest, no acceptance; nice idea, *not here*. The proposal has since crossed the Hudson to Hoboken and morphed into a floating swimming pool, to be docked alongside Pier C. Ann L. Buttenwieser—a veteran of Westway and the former head of the Parks Council and the author of *Manhattan Water-Bound*—hired Kirschenfeld to design a barge-pool similar to those floating in the Hudson at the turn of the last century. The project is scheduled to open in the summer of 2002.

"We're not going to revive the links to the water simply through a set of developers' concessions," Barwick notes. "There are some big-ticket items. Just getting in and out of the water to launch a kayak and take a ride in a boat, you need to repair the essential infrastructure of bulkheads and piers."

"There was an attempt to make the Gateway National Recreation Area accessible, but nobody provided any resources to take it over and make it a vision," adds a member of the city's planning department. "Nothing happens without money."

THE SUCCESS OF THE WATERWAYS IS NOT merely a matter of fun in the sun. The vitality of the harbor reflects the vitality of the region: The disconnect between New York and New Jersey is not at issue so much as the competition with the Sunbelt and California and Japan and Singapore for a slice of the global financial pie. A harbor divided by competing interests can't work successfully in the world economy.

Perhaps the upcoming elections will produce candidates who can work toward a common goal that makes sense of this great gift of nature. Olmsted conceived Central Park, Riverside Park, Prospect Park, and others as greenways intended to give all New Yorkers the opportunity to escape urban congestion and find a camaraderie among citizens on shared open ground. As our internalized cities open to the water, New York and New Jersey face an unprecedented opportunity to create an equivalent blueway. The next few years will tell whether we all make, or miss, the boat. ■



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ing she's brought to this casually elegant dining room, with nothing breaking the $20 barrier. There's a small, appealing wine list, weekend brunch, and for inveterate nibblers unwilling to commit to a full meal, a bar menu offering mussels and Welsh rabbit (providing the gratis papadums and fried plantains won't hold you over). • 9 Jones St. (212-229-9999). (M)

Jane

Just what every neighborhood needs: a casual spot featuring smartly affordable, creatively conceived American fare like fried oysters with creamed corn and red-chili vinegar, grilled hanger steak with Gruyère piroshki, and honey-braised pork with mascarpone polenta and orange-parsley salad. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The charmingly snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata (BondSt, Tanuki) reigns over a piscatory realm of imported rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

★ Josie's

In these uncertain agricultural times, people question where their food comes from, and Louis Lanza, chef-owner of Josie's on the Upper West Side and its new Murray Hill outpost, is full of reassuring answers, most of them printed right on the menu. The sleek design shatters every health-food-restaurant cliché. And from a mesquite-burning oven, inherited from the previous tenant, come Lanza's iconoclastic dairy-free pizzas with a spelt-oat-bran crust. • 565 Third Ave., at 37th St. (212-490-1558). (M)

★ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I-M)

★ Los Dos Molinos

Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at Los Dos Molinos—the Union Square branch of the popular Arizona restaurant. The slow, satisfying burn begins with chips and fiery salsa and continues with familiar but superlative Mexican-American fare. Entrées like irresistibly hot "adovada" pork ribs come with rice and beans, a good homemade flour tortilla, and an apology in advance printed on the menu: "Sorry we do not provide a mild sauce, I do not know how to make 'mild,' " reads the chef's mission statement–indemnity clause. • 119 E. 18th St. (212-505-1574). (I-M)

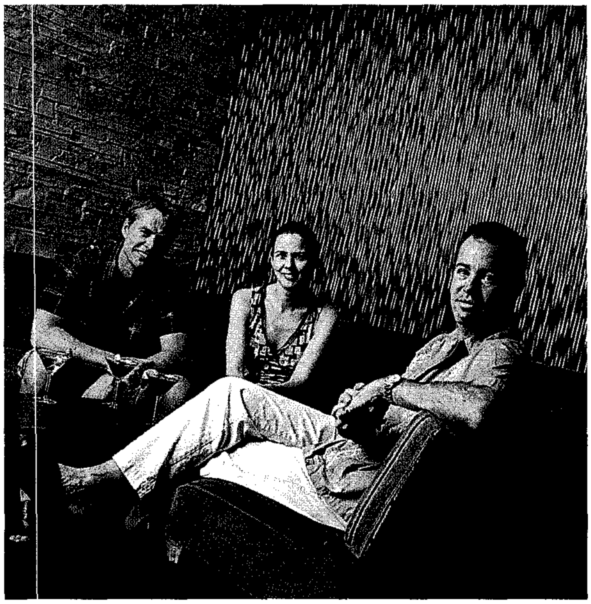
★ Lotus

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

Opening

Belles of the Ballroom

When former models Eric Petterson, Carolyn Benitez, and Charles Milite (pictured, left to right) opened the Coffee Shop in 1990, they barely modified the restaurant's fifties-kitsch interior and spent only $500,000 on the launch. At their next venture, Luna Park, they added some chairs, tables, and holiday lighting to create an atmosphere that draws crowds all summer. But now they're going high-design with the $3 million **Union Square Ballroom** lounge and its adjoining catering facility, opening this month. The Frank Lloyd Wright-ish lounge, with wall-to-wall sofas and elliptical fireplace, will be open nightly, serving lots of appetizers, like cedar-planked salmon pizza with roe and crème fraîche, ancho-chili swordfish wrap with watercress, and Hudson Valley foie gras with caramelized pears and balsamic vinegar. Don't worry, the soundproofing is as good as the sound system—if you're at a party listening to the string quartet, you won't hear the dance music in the lounge next door. (27 Union Square West; 212-645-1802.) BETH LANDMAN KEIL



Lundy's Times Square

The legendary fish emporium has taken over three floors of prime Times Square real estate as spacious as the Brooklyn location. It's good news for theatergoers, tourists, and anybody in the mood for a classic Lundy's shore dinner (including chowder, a whole steamed lobster, and a half grilled chicken) but not a trip to the shore. • 205 W. 50th St. (212-586-0022). (M-E)

★ Macelleria

Vegetarians beware: The name is Italian for "butcher shop," which the cozy back room still resembles, and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

★ MarkJoseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar to habitués of that steak shrine across the river, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

★ Mary's Fish Camp

Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster potpie. 246 W. 4th St. (646-486-2185). (M)

Max SoHa

This charming offshoot of Max, the perenniall cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Height neighborhood. The cooking—hearty rigatoni wit meatballs and Italian sausage, toasted garlic bread wit anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you ca take your waiter's word for it when he announces tha this is the best tirami su around. • 1274 Amsterdam Ave. at 123rd St. (212-531-2221). (I-M)

★ Merge

Chef Sam DeMarco and his partners have a knack fo creating neighborhood restaurants good enough t leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signatur "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking are an irresistable drav for locals as well as interlopers. Sunday evenings, "Gino's *Soprano* Style Dinner," a $25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St (212-691-7757). (M) AE only

Mirchi

An up-to-date Indian restaurant that takes the stree out of street food. The main attraction here is an ope kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are use to prepare traditional Indian street food like tak-a-tak a heavily spiced stir-fry of chopped vegetables an herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinne rolls. • 29 Seventh Ave. So. (212-414-0931). (I-M)

Muzy

Muzy means "beyond" in Korean, and this minimali concrete-and-sheet-metal-walled blip of an East Village Korean restaurant aims to live up its name, eschewing the ubiquitous barbecue tables in favor of seasonal menu including less familiar dishes like temple-inspired mountain roots and leaves sautéed i sesame oil, and a range of slurpy ramenlike noodles i fiery veggie-strewn broths. • 81 St. Marks Place (21 533-6876). (I)

NL

NL claims to be the first Dutch restaurant to open Manhattan since Peter Stuyvesant's time. This may may not be true, but given the tepid reputation Dut food has developed over the past 350 years, NL is a m

Photograph by Andre Sourouj

nor revelation. The tiny storefront space looks like it's been lifted directly from some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic version of hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger, and a rack of lamb accompanied by a disc of shepherd's pie. Note to nostalgists: The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Ouest

After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and yes, those signature lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; mustard-and-crumb-crusted terrine of pork; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

★ The Park

Were you around during the eighties when places like Mudd Club and Area, "mom and pop" emporia in SoHo, and art in the East Village, made New York nightlife feel like the coolest island in the world? If you were, then stop watching the reality-based show you're hooked on, and go play in the Park. If you weren't around, well, then it could be your hard luck, for the Park is a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

★ Picasso Cafe

Chef-owner Michele Colonna's pizza has cultivated a loyal following including connoisseurs like Jim Lahey, owner of Sullivan Street Bakery and a trusted arbiter of all oven-baked things—and it's no wonder: His pies are superbly charred, ultra-thin-crusted gems arrayed with homemade mozzarella, a mildly sweet tomato sauce, and the perfect ratio of toppings to crust. There's also a growing fan base for his bruschetta heaped with arugula and ripe tomato, hefty sandwiches on freshly baked focaccia, pasta, and entrées like grilled lamb chops with sage and balsamic vinegar. • 43 E. 29th St. (212-696-4488). (I–M)

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

★ Quartino

All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I–M)

Red Bar

This popular Southampton-spawned canteen, where the potted palms cast soothing and romantic Rick's Café–like shadows, launched on the Upper East Side with caviar dreams and a $34 rack of lamb. Since then, it's wisely (and perhaps involuntarily) instituted a seriously philanthropic $25 prix fixe, but if you're not pinching pennies, there's still lots of modish and flavorful food to choose from, like fabulous endive salad with Stilton, pears, and hazelnuts; tremulous grilled Atlantic salmon with truffled celery-root purée; and pan-roasted wild striped bass in a fines herbes vinaigrette. • 339 E. 75th St. (212-472-7577). (E)

Rothmann's Steakhouse & Grill

Chef Robert Dickert, an alumnus of Bobby Van's and Roslyn's Bryant & Cooper, might have a genetically predisposed way with dry-aged beefsteak—his grandmother was Peter Luger's niece. He carries on the family tradition with a $132 porterhouse for four. And he breaks it too with "Asian fried calamari" and something called West Coast chicken. • 3 E. 54th St. (212-319-5500). (E)

★ Sandro's

Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of forthright, robust Italian food you wish you knew how to make in your own home. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

☆ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Sushi Samba 7

Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

Tappo

The menu says "baby," but this is a big baby octopus, all in one piece, brilliantly caramelized and meltingly tender, a triumph. It's just one of the mostly oversize Mediterranean appetizers, best followed by a pasta from the list of daily specials—sensational maltagliati with Genovese ragù, or luscious spinach-and-ricotta raviolini in a fresh tomato sauce—and then perhaps a grilled sirloin with arugula and Parmesan for the table to share in this romantically dim flea market of a room. (Yes, a lot of the furniture is for sale.) • 403 E. 12th St. (212-505-0001). (M)

★ Todd English's Olives NY

Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Town

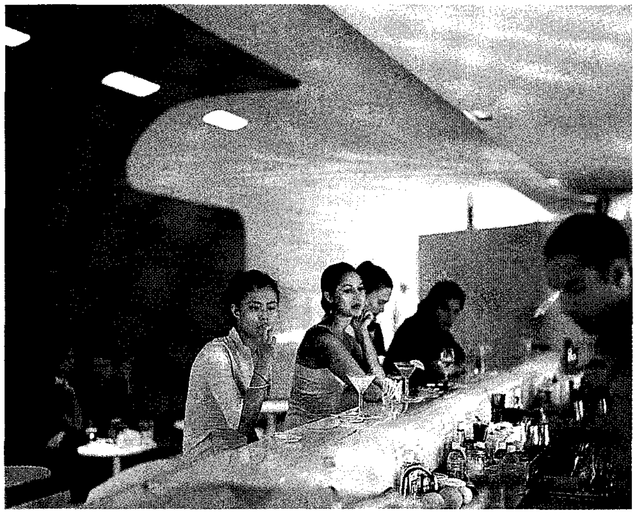
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a subterranean room aglow in plush but sleek romanticism, Town revels in being all grown up. But the restaurant's real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

★ Vaux Bistro

At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all $16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons

Opening

We Are Not Alone



Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (*L.A., maybe?*) In fact, it's the latest restaurant-and-lounge from the folks behind Bottino and Bot, who've grown progressively more obsessed with style (the more molded, curved, backlit, and Plexiglassed, the better) and less concerned, in sheer quantity, at least, with food—which, at Glass, is nonetheless quite tasty. The small-plate menu offers two seviches, a crusty prosciutto-fig-and-Gorgonzola panino, cured meats, roasted vegetables, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition among the cool crowd for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. (287 Tenth Avenue, near 26th Street; 212-904-1580.)

hotograph by Patrik Rytikangas.

and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St., Brooklyn (718-499-1433). (M)

Manhattan

Lower New York

★ Bouley Bakery
Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M-E)

Capsouto Frères
Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M-E)

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St. at Hudson St. (212-966-6960). (E)

★ City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

The Greatest Bar on Earth
This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

Hudson River Club
From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with white beans, potato-and-truffle ravioli, seared yellowfin tuna with caramelized foie gras—right in front of you. • 4 World Financial Center (212-786-1500). (M-E)

★ Next Door Nobu
Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American-flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M-E)

★ Peasant
Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have almost too many reasons to undo a couple of yours. And thanks to some recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas, and meltingly tender osso buco in a risottolike nest of farro. • 194 Elizabeth St. (212-965-9511). (M)

Pfiff
A friendly neighborhood spot and a good SoHo source to refuel after a shopping binge. Grilled sausage with mustards and pickle relish; Vidalia onion-and-Morbier-cheese tarts; ravioli stuffed with walnuts, chevre, and raisins; and herb-crusted yellowfin tuna are a few of the tasty New American offerings. Bar and brunch menu too. • 35 Grand St. (212-334-6841). (M)

★ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wild Blue
It sounds like a bar right outside the NASA compound but in fact, it's an intimate, upretentious room tha doesn't try to compete with the famous view. Che Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes lik creamed spinach and butternut-squash hash. Don wait for a special occasion to take the 107-flight ele vator ride. • 1 World Trade Center, 107th floor (212-524 7107). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisti cated American food, including stout-braised Blac Angus short ribs and lobster potpie with truffle crea manages to steal some attention away from the mai attraction, that spectacular view of Manhattan Islan Be sure to take advantage of the restaurant's 60,00 bottle wine cellar. • 1 World Trade Center, 107th floo (212-524-7000). (E)

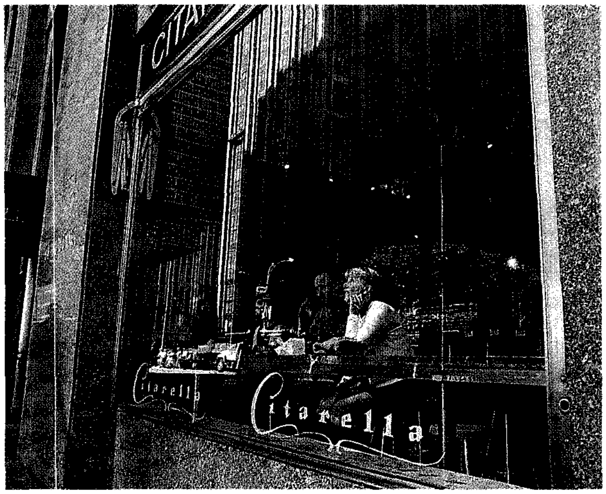
Below 14th Street, East

★ Gotham Bar & Grill
What began with an unfocused menu of America

Takeout

Rock Lobster

In the hotly contested megastore wars, chalk up a victory for Citarella, the first of its Upper West Side kind to penetrate midtown. Last week, Joe Gurrera opened **Citarella to Go,** a sparkling new Rockefeller Center quick-serve canteen designed by David Rockwell, who's made playful reference to Citarella's seafood legacy with orange starfish climbing the walls and seashell fragments glittering in the terrazzo floor. Display cases are stocked with sushi, salad greens and fixings, shrimp-Veracruz wraps, chicken satay, and vegetable lasagna. There's even a half-lobster with corn salad, for desk-bound office drones dreaming of Maine But no whole fish; for that, you'll have to visit one of Gurrera's gourmet emporiums. Or better yet, wait until the four-story restaurant opens next door, and order from former Le Bernardin chef Brian Young's menu. (1250 Sixth Avenue, at 49th Street; 212-332-1599.)



Photographs by Bruce Ka

in a raucous eighties-style grand café has mellowed over two decades into a trusted classic with chef-partner Alfred Portale relentlessly pursuing perfection in the kitchen. Settle into a cocoon of relaxed and confident service—informal but informed, friendly but unintrusive. Then, depending on the season and the market, rediscover Portale's discipline and the refinement of his taste in a lush truffle-oil-perfumed risotto with caramelized sweet turnips, duck confit, and savoy cabbage. Or in a rustic and garlicky white-bean soup with floats of rabbit confit and wilted greens. Or in seared yellowfin, caramelized and tender, propped alongside pappardelle rolled around caponata in which each vegetable is like a jewel. • 12 E. 12th St. (212-620-4020). (E)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ The Tasting Room

A poor man's Veritas, the eleven-table Tasting Room celebrates American wine with more than 300 varieties and suggested pairings from chef Colin Alevras's smallish seasonal menu. Dishes like molasses-glazed barbecued pork ribs come in two portion sizes—one for hoarding, one for sharing. "The food takes a backseat to the wine," admits Colin's wife, Renée, who oversees the dining room, but that's selling her husband's talents short. • 72 E. 1st St. (212-358-7831). (M)

Below 14th Street, West

★ Annisa

Deft designer tricks like a raised dining space in soothing shades of off-white, and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

★ Babbo

Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ 'ino

Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. 212-989-5769). (I) ($)

★ Isla

With its cool-blue Formica tabletops, Miami Beach ile, and white Naugahyde booths, Isla is Diane Ghioto's sexily lit invocation of fifties Havana. That's her in the flowing prom dress. Good-looking and avvy scenesters share the seviche sampler, the mussels perfumed with smoked tomato and garlic chips, eafood paellita, or a mammoth stuffed pork chop with sour-orange mojo. • 39 Downing St. (212-352-822). (M-E)

★ Peanut Butter & Co.

mooth or chunky is only the beginning: Savor the ticky stuff 21 different ways at this kitschy café, where ou're transported back to elementary school with ne bite of "ants on a log," celery sticks slathered with he peanut butter of your choice and studded with aisins. Request your Elvis (grilled peanut butter, baana, honey, bacon) on whole wheat if you must, hough we're certain the King would disapprove. There must be a mom in the kitchen: sandwiches come with carrot sticks as well as chips, and they'll even cut off the crusts for you. • 240 Sullivan St. (212-677-3995). (I-M)

Tio Pepe

A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. • 168 W. 4th St. (212-242-96480). (I-M)

★ Wallsé

Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

14th–42nd Streets, East Side

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Bar Demi

Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half-bottles. Then she challenged sommelier Aaron von Rock to match appropriate wines with her ever-so-dainty "tiers" of flavor-packed finger food. Order the Pinot Noir package, for instance, and share ethereal foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order à la carte. • 125 1/2 E. 17th St. (212-260-0900). (M)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Eleven Madison Park

While this soaringly grand space in the MetLife lobby will never be a room for clandestine assignations, the compensating grace of the staff, and simple but big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

Metronome

This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Mi

A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

Rodeo Bar & Grill

This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders who come for the live nightly music as much as for the Tex-Mex grub. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Tavaru

With a tropical theme, finger foods like spicy coconut shrimp and an exotic name (after an isle in Fiji), the island of Manhattan may seem far away. Dancing till four and nibbling on the signature andouille-topped pizza will also make you feel the heat. • 192 Third Ave. (212-471-9807). (I-M)

★ Tocqueville

At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all the things they couldn't do in someone else's home to come up with a gently idiosyncratic nook that will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M-E)

The Water Club

This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the yacht-club like setting. There's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. • FDR Drive via 23rd St. (212-683-3333). (E)

14th–42nd Streets, West Side

★ AZ

If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

Hush

Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★ Mesa Grill

It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm

An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M-E)

★ Periyali

This is the restaurant that first made diners aware that there was more to Greek food than a leg of lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzouki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and beguile with their cultivated polish. • 35 W. 20th St. (212-463-7890). (M-E)

★ The Red Cat

Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

★ Sandwich Planet

Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinky deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) ($)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. This ain't it. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (think onion soup, duck cassoulet, mandatory beignets) is satisfying and served nearly continuously from breakfast through late night—a welcome anomaly in this otherwise early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M–E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Coldwaters
Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I–M)

★ Le Périgord
A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service and remind you to order your Grand Marnier soufflé at the same time as your dinner. And new chef Jacques Qualin (Jean Georges) is not opposed to bathing veal chops in yogurt-lemon sauce or molding a salmon fillet into the shape of a petite mignon. He's a wizard with lighter dishes as well, like turbot (with a lacy glaze of comte cheese) and a succession of luminous soups. Try the Floating Island for dessert, but be sure to dress in proper attire, or owner Georges Briguet will banish you to the back room. • 405 E. 52nd St. (212-755-6244). (E)

The Leopard
This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M–E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstriped bankers and big, big hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep enough into it to hide the blade—and the welcoming, unstiff service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Monkey Bar
Many talented chefs have made their way through this revolving door of a kitchen, which, in its latest incarnation, has taken on a distinctly Asian accent that's reflected even in house classics like baked Alaska, rendered exotically Eastern with yuzu and litchi sorbet. Thankfully, David Rockwell's swanky design and the monkey-muraled bar remain unchanged, and plushly comfortable in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of East and West Coast oysters. The sprawling subterranean space has the hustle-bustle feel of a cafeteria, which its snaking counters resemble, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

★ Peacock Alley
In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Smith & Wollensky
Urban cowboys herd together between deals over big steaks with outsize knives to match (for sale, of course) at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations from the chef at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

Villard Bar and Lounge
Once you squeeze past the voracious stockbrokers and fashion editors comparing business cards, you'll warm up to this lavishly appointed room (like a mock-up mini-tour of Versailles) with a round of martinis, an array of foie gras prepared three ways, and a spread of Petrossian caviar. • 24 E. 51st St. (212-303-7757). (E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when our town's steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime-aged beef and steakhouse standards. And there's a canopied outdoor terrace. • 123 W. 52nd St. (212-581-8888). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori prawns, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its popular prix fixe wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual, less expensive dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St (212-767-1717). (M)

Palio
Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced her pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

★ Thalia
The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations Nevertheless, grilled black sea bass in a lobster creme honey-cured salmon in puff pastry with whipped dill creme fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. Then again roast chicken with mashed potatoes and steak-frite sound just right after marching in your seat to *Th Music Man*. • 828 Eighth Ave. (212-399-4444). (M–E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster an lamb, the menu also offers an across-the-board selec tion of regional Italian specialties like braised baby oc topus with red peppers and onions and tagliolini wit lemon zest and vodka. The dining room is decorate with Italian cinema stills and single-minded connois seurs, and private parties can pursue their passions i the wine room, the grappa room, or the cigar lounge

• 125 W. 44th St. (212-869-2849). (M)

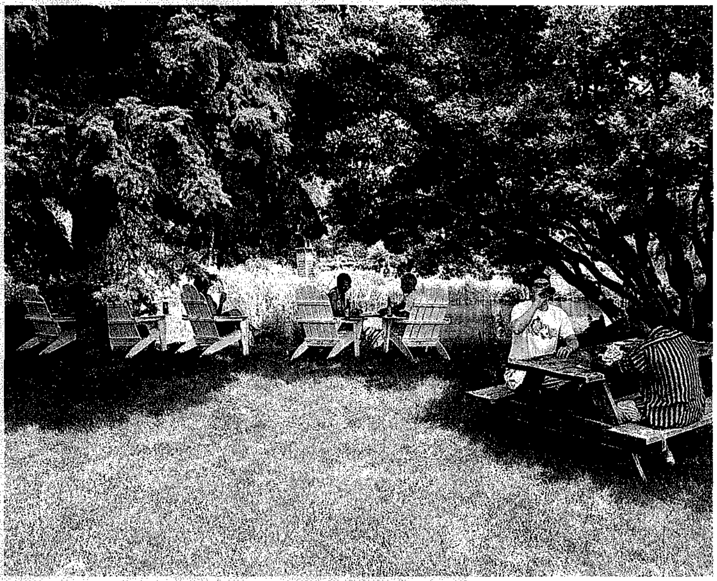
'21' Club
You no longer need to wear a necktie at lunch, and chef Erik Blauberg has slightly modernized the country-club-classic menu— try the foie gras with black mission figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, and, in spite of the lunchtime dress code, the crowd here doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Utsav Festive India
The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Ask Gael

Free me from slavery to the Barefoot Contessa.

When in need of a serenity fix, I order the lemon-spritzed guacamole and the special flautas banked with sour cream or a fat chicken tortilla with rice and beans and pico de gallo at **La Fondita**, the newest carryout between East Hampton and Amagansett. Then I tote my tray out back to commune with the ducks from a perch on the lawn at the edge of a pond. Lunch is cheap, impeccably fresh, and paparazzi-free (so far). It could be that the community boosters behind Nick & Toni's dreamed up this fast-food cantina as a welcome wagon for the newest East Enders—Latino families who came to trim the privets and keep dust from settling on multi-million-dollar cottages and made their homes here. Pickups and Porsches park side-by-side in the lot, because savvy longtime locals and dollar-crunching weekenders love pozole (that fragrant pork-and-hominy soup with chili flak) and crave a Cuban sandwich or a real taco dosed with hot sauce, too. Plus tamarind or watermelon juice, Mexican beer or a mandarina jarrito. So join the fast-moving queue—some boogying in place to *la musica*, some wishing they knew the moves—from 11 A.M. to 10 at night, every day. (74 Montauk Highway; 631-267-8800.)



otograph by Carina Salvi.

7th–60th Streets

Alain Ducasse at the Essex House
fter a harrowing ride through the critics' spanking achine, six-Michelin-star chef Alain Ducasse has merged if not triumphant then at least standing. All is Cartier pens have been dutifully stolen, the array of ysterious knives presented in a leather case is gone, ut the extravagantly Art Deco cocoon of a room feels ore like a $160-prix fixe Michelin supernova now at the kitchen has pulled up its socks. Dishes that ere very good to begin with have gotten even bet-r—pea soup with crab cakes; silken woodcock, easant, and foie gras terrine; halibut with sea-urchin stard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and fuzzy side. • 155 W. 58th St. (212-265-7300). (E)

☆ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

Café Botanica
The Essex House hotel's other restaurant—the one without Alain Ducasse is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of grilled salmon with pisto manchego, and duck magret with finger potatoes and tapenade. • 160 Central Park So. (212-484-5120). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M-E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. A pictorial menu features a dozen or so smiley-faced fish with a check mark indicating availability. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

☆ Norma's
Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of the Nobel Peace Prize. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass in a warm citrus vinaigrette. • E. 72nd St. and ParkDrive N. (212-517-2233). (M-E)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. Cello also has the most beautiful new private dining room in town. • 53 E. 77th St. (212-517-1200). (E)

Etou
"Fusion is indefeasible" reads the motto printed on Etou's menu. To support their thesis, the kitchen dabbles in Thai spices, Mexican chiles, even mozzarella cheese to jazz up otherwise traditionally prepared Japanese dishes. • 1420 Third Ave., nr. 80th St. (212-249-0738). (M)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so at Fred's. Its menu is an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned

deli (chicken livers and pot roast to plotz from). Almost as satisfying as snatching up an irregular with no pulled threads. • 10 E. 61st St. (212-833-2200). (M-E)

Isle of Capri
Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 45 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. • 1028 Third Ave., at 61st St. (212-223-9430). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like salmon pastrami with crushed pepper and a fabulous swordfish chop. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M-E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a collection of Americana spiced up with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

Bello Giardino
As the name implies, this pleasingly priced neighborhood Italian has a nice garden and a friendly staff serving well-prepared standards. Try the lobster ravioli and the gnocchi with portobello mushrooms and goat cheese. • 71 West 71st St. (212-875-1512). (I-M) ($)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman, a true cheese whiz. • 35 W. 64th St. (212-724-8585). (E)

River
The *faux*-tropical atmosphere provides a serene, bamboo-bolstered background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sabor
As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seviche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I-M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

★ Sylvia's
Though it's lost few if any acolytes, Sylvia's is hardly a Harlem hangout anymore. On any given night, you can find more Columbia students there than you can in study hall, not to mention Asian tourists by the busload. Still, that hasn't changed Her Majesty's covenant by one black-eyed pea. The hot ribs still fall right off the bone. Pork chops induce finger-licking. And desserts like rum cake and coconut cake are deliriously good. • 328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I)

Brooklyn

★ The Grocery
Like Savoy, where the Grocery's co-chef-owners, Charles Kiely and Sharon Pachter met, their 30-seat storefront mom-and-pop shop exudes a low-key charm that's hard to resist. Their Brooklyn location however, allows them to charge sub-SoHo prices fo inspired dishes like duck-confit strudel; seared pork loin with mashed sweet potatoes and roasted pears and Eden Brook trout stuffed with spinach and shallots with spaetzle. For dessert, there's a crème fraîche cheesecake with guava sorbet that couldn't possibly inhabit the same universe, never mind borough, as Junior's. • 288 Smith St. (718-596-3335). (M)

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luge credit card, or bring cash. • 178 Broadway, at Bedfor Ave. (718-387-7400). (E) ($)

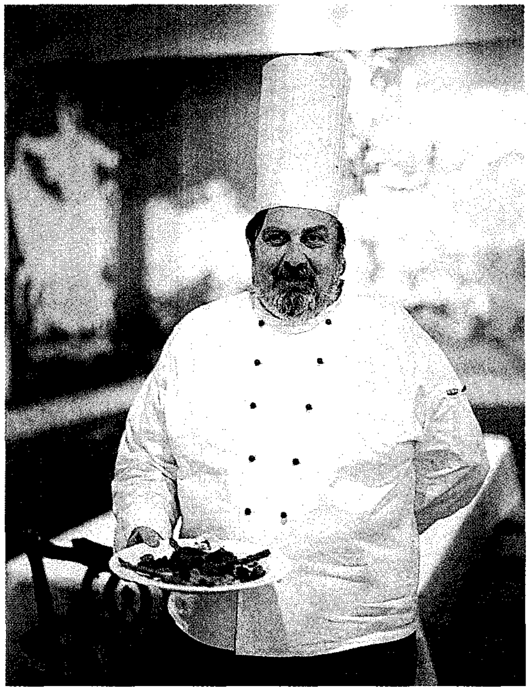
Westchester

Equus
No ordinary hotel restaurant, this one is house within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporar French fare as terrine of foie gras with Calvado pan-roasted wild striped bass with corn ravioli, an medallions of venison with red cabbage and roo vegetable cakes. Jacket required. • 400 Benedict Av (914-631-1980). (E)

Opening

Minos Plus

In Greek mythology, Minos was the Cretan king who offended the god Poseidon—who took revenge, as gods are wont to do, by contriving to have the queen give birth to the half-man-half-bull Minotaur. (That's gotta hurt.) At the **Minotaur Restaurant**, recently opened in the space that used to be Jonathan's bar at the Wyndham Hotel, the dining area is painted to resemble King Minos's throne room, and the menu reaches back four millennia or so. Athenian chef Stefanos Taktikos (pictured) has devoted a section of his sophisticated Greek menu to "ancient Hellenic tastes," like venison Artemis in a red-wine sauce with chestnuts, pine nuts, green and red peppercorns, and pomegranate seeds. But he also caters to modern appetites with an assortment of grilled fish, rack of lamb with mustard seeds and bread crumbs, and a fresh take on the standard repertoire of hot and cold appetizers, like an aspic of red snapper with dill and avocado, and mussels saganaki with feta and chili pepper. (44 West 58th Street; 212-759-0502.)



Photograph by Ptrik Rytikanga

cue

Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

Eos Orchestra
Performs works by Eos composer-in-residence Jake Heggie, who'll discuss his work and career, including his recent opera *Dead Man Walking*. 7/10 at 6:30. • Cooper-Hewitt Museum, 2 E. 91st St. (212-691-6415); free.

New York Philharmonic
Annual free "Concert in the Parks" series kicks off with a Leonard Bernstein–rich program and Prokofiev's Symphony No. 5, featuring violinist Joshua Bell. 7/10, the Great Lawn at Central Park; 7/12, Van Cortlandt Park, the Bronx; 7/13, Cunningham Park, Queens; Concerts begin at 8. Fireworks follow. Call for rain dates and directions. • Various parks (212-875-5709); free.

Washington Square Music Festival
Opens its forty-third season with excerpts from Handel's *Water Music* and the Oboe Concerto in G minor. Kenneth Cooper conducts the Festival Baroque Band from his seat at the harpsichord. 7/10 at 8. Call for rain-site details. • Washington Square Park, near La Guardia Pl. and W. 4th St. (212-625-7123); free.

"Edda: Viking Tales of Lust, Revenge, and Family"
Lincoln Center Festival presents Ensemble Sequentia and Ping Chong and Company in an early-music-theater collaboration based on an old Norse legend and sung in Icelandic. 7/10 and 7/12–7/13 at 8. • John Jay College Theater, Amsterdam Ave. near 58th St. (212-721-6500); $40.

Mannes Beethoven Institute
Beethoven violin, cello, and piano sonata concerts are part of a week-long seminar for young professionals and students. 7/11 and 7/13 at 8. • Mannes Concert Hall, Mannes College, 150 W. 85th St. (212-580-0210, ext. 303); $10.

New Juilliard Ensemble
Lincoln Center Festival presents chamber music by Salvatore Sciarrino, including the U.S. premiere of "Aspern Suite" from *Singspiel for Soprano and Ensemble* and Piano Sonata No. 2. 7/11 at 8. • Juilliard's Paul Hall, Lincoln Center (212-721-6500); free

"Radio's Golden Age of Song"
Tenor Robert White and pianist Dick Hyman perform songs they performed on the radio during the forties and fifties. Program includes songs from soap operas, detective shows, and standards. 7/13 at 6:30. • Morgan Library, 29 E. 36th St. (212-590-0333); $20.

"MOMA's Summergarden Concerts"
Free twentieth-century-music concerts feature piano music by Stravinsky, Rzewski, Villa-Lobos, Bartók, and others. 7/13 at 6. • Bryant Park, Sixth Ave. bet. 40th and 42nd Sts. (212-708-9491); free.

Opera

"Luci Mie Traditrici" ("My Treacherous Eyes")
Lincoln Center Festival presents the U.S. premiere of Salvatore Sciarrino's two-act chamber opera, directed by Trisha Brown. 7/10, 7/12–7/14 at 8:30. • La Guardia Drama Theater, Lincoln Center (212-721-6500); $45.

"White Raven"
Lincoln Center Festival presents the first Philip Glass–Robert Wilson opera since *Einstein on the Beach* all those years ago. Dennis Russell Davies conducts the American Composers Orchestra. This is Glass's third opera. 7/10 at 7; 7/12–7/14 at 8. • New York State Theater, Lincoln Center (212-721-6500); $20-$90.

Dance

"Midsummer Night Swing"
Here's what's on the bandstand this week: the Fantastic Shakers and Marcia Ball, 7/10; Rick Treviño, 7/11; Billy Lee Riley and Sam Butera and the Wildest, 7/12; Cuco Valoy y Su Orquesta and Milly Quezada, 7/13; and the Swing Session and Mora's Modern Rhythmists, 7/14. Lessons at 6:30; dancing starts at 8. • The Josie Robertson Plaza, Lincoln Center (212-875-5766); $12.

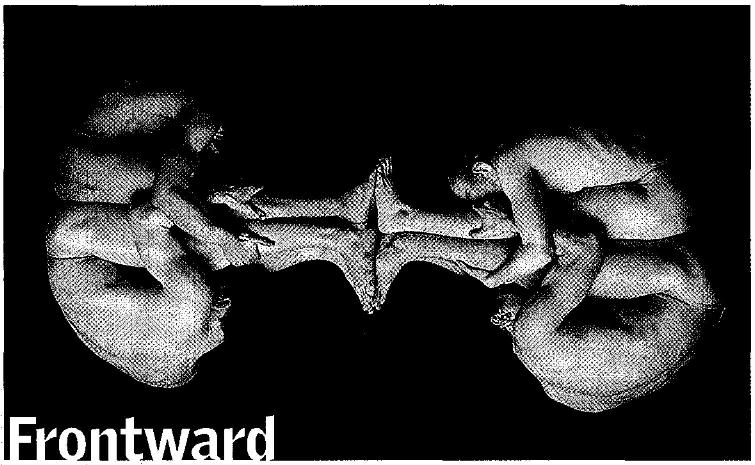
Pilobolus Dance Theatre
Three New York premieres: Robby Barnett and Jonathan Wolken's full-company work, *Davenen*, with music by the Klezmatics' Frank London; Alison Chase's *Monkey and the White Bone Demon*, based on a story from a sixteenth-century novel, historically chanted at Buddhist festivals; and Michael Tracy's duet, *Symbiosis*. 7/9–7/28, times vary. • The Joyce Theater, 175 Eighth Ave. (212-242-0800); $38.

"Tap City 2001"
City-wide tap festival includes: "Tap International" featuring soloists and ensembles from all over the world, 7/10; "Tap Master–Tap Mentors," offering tributes to teachers, 7/11; all-star benefit show with Gregory Hines, Savion Glover, and others, 7/12 at 8:30; "Tap All Stars," featuring the festival's teaching staff, 7/13; "Tap Divas," devoted to the women of tap, 7/14–7/15. All programs except the benefit are at both 7 and 9 P.M. • The Duke at 42nd Street, 229 W. 42nd St. (646-230-9564); $28 (except benefit, $150).

"Dances for Wave Hill"
Annual outdoor dance series presents Sara Pearson and Patrik Widrig and Company's *A Curious Invasion*, a site-specific work incorporating martial arts, video, wind, and water in a kind of tour of the garden. 7/11 at 6:30, 7/15 at 5. Open rehearsals 7/12 and 7/15. Rain date: 7/17. Call for details. • Wave Hill, W. 249th St. and Independence Ave., the Bronx (718-549-3200); $4.

Infinity Dance Theater
The company, comprising disabled and non-disabled dancers, performs five premieres, 7/13 at 8, 7/14 at 3 and 8. • The Kaye Playhouse at Hunter College, 68th St. bet. Park and Lexington Aves. (212-722-4448); $20 ($7 for wheelchair users).

Opening



Bend Over Frontward

"What is prayer?" asks Jonathan Wolken, co-founder and one of four artistic directors of the 30-year-old **Pilobolus Dance Theatre** (named after a phototropic fungus Wolken learned about in his father's biology lab). "Where do you go when you pray? Do you disappear into your body? Does your mentality change? Is it different for a rabbi when he prays than for one of us? Is it different from meditation?" Those are questions that he and Robby Barnett aimed to answer when they choreographed *Davenen*, which had its New York premiere last week at the Joyce Theater and runs all month. Readings of the Cabala—the mystical interpretation of Hebrew scriptures—and conversations with rabbis helped them shape the piece, and they turned to Frank London and his band, the Klezmatics, for an original score. "The joy, the ecstasy, the wonderful juiciness of klezmer music that makes you want to get up and"—Wolken pauses, instructing me to leave a blank, then continues—"who knows what?" Finding out, he says, is part of what happens in the full-company work. Outwardly, *Davenen* focuses on Jewish prayer, and while Wolken is Jewish, none of the dancers is. He says it doesn't matter: "It's a universal subject. All these things are not just Jewish any more than rye bread is Jewish. What it means is not just Jewish." So has he emerged from the experience with an understanding of the meaning of prayer? "A fabric of understanding," says Wolken. "I feel better having done this, in the way that people who've read *Finnegans Wake* feel better. They've climbed Mt. Everest. They've stood in the ice in bare feet for five hours." (See "Dance.") A.Z.

iotograph by John Kane.

cue

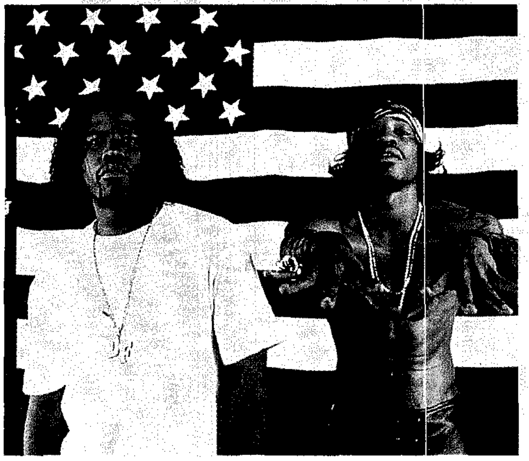
Nightlife

Edited by Ethan Brown

Performance

Area Man to Perform

Moby (pictured, right) has had one of the more bizarre career trajectories in pop music: He led the rave revolution in New York in the early nineties, experimented with rock and punk in the mid-nineties, and scored an unlikely multi-platinum seller with an album of gospel-tinged electronica at the end of the decade. Now the polyinstrumentalist and producer is set to assume the youth-culture mantle once held by Perry Farrell, with "Area: One," a tour that brings together nü-metal (Incubus), trance (Paul Oakenfold), left-field hip-hop (OutKast, pictured below), and pop (Nelly Furtado). "The inspiration was Lollapalooza because I played that festival and was really impressed by it," Moby admits. "But it was also the European festivals, which are by definition very eclectic." Like Lollapalooza in its heyday, Moby's tour coincides with a mixed-up, as yet undefined cultural moment when rappers take ecstasy and metalheads borrow from both Ozzy Osbourne and Public Enemy. "People are a lot more open-minded now," Moby says. "They look for inspiration wherever they can find it." Is Moby again looking for inspiration in dance culture? "I was disenchanted with the dance-music scene six or seven years ago," Moby says, "but now I like it a lot. I do have to say that I have a much more pedestrian take on dance music. I go into clubs and dance for a few hours and really enjoy myself, but I have no idea what I'm hearing." Yet the aim of "Area: One" is not to convert the masses into dance-music fans. "What I really hope will happen is that a big Incubus fan will dance to house music," Moby says, "and that an underground-dance-music fan who's come to see Carl Cox will fall completely in love with Nelly Furtado." "Area: One" comes to Jones Beach July 15–16. (See "Concerts.") E.B.



Concerts

"Area: One"
7/15–7/16 at 4:30. With Moby; Outkast; Incubus; The Roots; Nelly Furtado; Paul Oakenfold; Carl Cox; Rinôçérôse; Juan Atkins; Derrick May; Kevin Saunderson. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $36–$71. 7/15 is sold out.

Backstreet Boys
7/16 at 8. With Shaggy; Krystal. • Continental Airlines Arena, East Rutherford, New Jersey (212-307-7171). $38.50–$68.50.

Chicago
7/12 at 8. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $24.25–$50.

James Taylor
7/13–7/14 at 8. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $40.50–$65.50.

Small Stages

Bottom Line
7/10: Coco Montoya and Duke Robillard. 7/11–7/12: The Bacon Brothers. 7/14: "The Beat Goes On" presents "Summer in the City." • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
7/10: Chris Whitley's Rocket House; Ike Reilly; Heather Green. 7/11: Gorky's Zygotic Mynci. 7/12–7/13: Teenage Fanclub. • 6 Delancey St. (212-533-2111).

"Celebrate Brooklyn"
7/12: Miri Ben-Ari; Esta. 7/13: Cheb Mami; Trans-Global Underground. • Prospect Park Bandshell, Prospect Park West and 9th St., Park Slope, Brooklyn (718-855-7882) or www.brooklynx.org.

"Celtic Nights"
Free Celtic-music concert series outside the World Trade Center. All performances begin at 6. 7/10: Morning Star. • World Trade Center, enter at Church and Dey Sts. (no phone). Free.

Central Park SummerStage
7/12: Moe ($23). 7/13: Margie Gillis; Mark Haim. 7/14: Basement Jaxx; D.J. Ron Trent. 7/15: Middle Eastern drumming. • Rumsey Playfield, 72nd St. at mid-park (no phone). For more information go to www.summerstage.com. All shows free unless otherwise noted.

"City Folk With WFUV FM"
Free outdoor concerts in front of the Twin Towers, Wednesdays from 6 to 8. 7/11: Freedy Johnston; Jill Sobule. • Tower 1, One World Trade Center (212-435-4170). Free.

Fez
Thursdays: Mingus Band Band. 7/10–7/11: Stella: An Evening of Big Room Comedy. 7/13: Plaintains; Winterbrief. 7/14: "VaVaVoom Room"; Kiki & Herb: "Stop, Drop, & Roll." 7/15: Kiki & Herb: "Stop, Drop, & Roll." 7/16: Mehuman Johnson. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
7/10: Echo and the Bunnymen. 7/13: Saves the Day; The Anniversary; Dashboard Confessional. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Downtown Rock and Roll" with ever-present spinner Paul Sevigny. Tuesdays: Hip-hop and R&B with D.J. Rich Medina at "One." Thursdays: "Benefit," a downtown music revue. Fridays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Saturdays: "Hideaway" with Kiki and Unik. Sundays through July: The Howard Fishman Quartet. 7/12: Ron Cephas Jones. 7/14: Bongo Maffin. • 425 Lafayette St. (212-239-6200).

Knitting Factory
7/10: Kristin Hersh; Willard Grant Conspiracy; Chinese Puzzle Box. 7/11: Kristin Hersh; Damon and Naomi; Cedric Brooks. 7/12: Fake Brain; Bill Ware's Vibes. 7/13: Add N to (X); Mark Dresser Quartet. 7/14: Add N to (X); Double Bass Drum. 7/15: Chico Hamilton & Euphoria; Jamie Begian Band; Ralph Alessi & This Against That. 7/16: Seagulls Screaming Kiss Her Kiss Her. • 74 Leonard St. (212-219-3055). $.

Makor
Wednesdays in July: Lounge night with Norah Jones Quartet. 7/12: Blue Noise Band. 7/14: Groove; Soulfarm. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesdays: "Popcorn Tuesdays." 7/11: Legion. 7/12: The New York Sheiks. 7/14: Barnyard Playboys; Blisster. 7/15: Matty Charles and the Valentines. • 99 Ave. B (212-982-2511).

Maxwell's
7/10: Mark Eitzel & Band; The For Stars. 7/11: Chitlin' Fooks; Jenifer Jackson; Jerkwater. 7/12: Flickerstick; Tizzy. 7/13: Robert Randolph; Mike Wilhelm 7/14: Brown; Cropduster. 7/15: Duncan Sheik. 7/16 The Posies; Chris Lee. • 1039 Washington St., Hoboken N.J. (201-653-1703).

Mercury Lounge
7/10: The Jazz June; The Chase Theory; Harmona; Pete. 7/11: Quintron and Miss Pussycat; 25 Suaves; Margarita y Uce. 7/12: Mink Lungs; Captain Fatass; Feathermerchants; Cameron Dezen. 7/13: Foetus; Th Centuries; Drean Lovers. 7/14: Foetus; Flux Information Sciences; Bee & Flower. 7/15: Creature Comforts; Chitlin Fooks; Jennifer Jackson; Kinney Sta 7/16: Leona Naess. 7/17: Cordero; Miami Relatives Whirl; Dana Fuchs Band. • 217 E. Houston St. (212-26 4700).

"Music at Castle Clinton"
Free concerts in Battery Park. 7/12: David Johanse and the Harry Smiths. • Castle Clinton at Battery Par (212-835-2789). Free.

S.O.B.'s
7/9: Sonsiblime; Cocomerenson. 7/11: Fat Beats pre sents: "The DMC East Coast Battle for World S

Photographs: top, Sonja Pacho/Retna Ltd.; bottom, Michael Lavin

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

premacy" featuring the Arsonists; The Juggaknots; DJ Sebb. 7/13: Sista Factory presents: Cooly's Hot Box; Monet; DJ Spinna. • 204 Varick St. (212-243-4940).

The Village Underground
7/13: Mark Eitzel. 7/14: Bright Eyes; Simon Joyner. 7/15: Lowen and Navarro; DB Leonard. • 130 W. 3rd St. (212-777-7745).

Wetlands
7/9–7/10: Flickerstick. 7/11: Chinua Hawk; Sharief; Abby Dobson. 7/12: Dirty Dozen Brass Band. 7/14: Boy Sets Fire. 7/14: Miracle Orchestra. 7/15: Dennis Brown tribute. • 161 Hudson St. (212-386-3600). $.

Clubs

"Alize Cruise to Passion Dance Party "
Fridays, 7 and 10; Saturdays at 10. 7/13: David DePino. 7/14: Max. • Pier 16, South Street Seaport (212-630-8888). $20.

Baktun
After a nearly yearlong wait, this small meatpacking-district nightspot finally has its cabaret license. And just in time, as the city has been left with only a handful of superclubs and a smattering of uninteresting bars because of Giuliani's quality-of-life crackdowns. The first Friday of every month: Rotating house-music D.J.'s spin at "Confusion." Second Friday: Long-running house party "Bang the Party" with Lorie and E-Man. Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's super-cool "N'Ice." Saturdays: Drum 'n' bass at "Direct Drive." Tuesdays: House great Tony Humphries. Thursdays: Deep house with D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly
Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. And the club's new downstairs area, dubbed the "Pinky Room" is both a triumph of design (three cheers for its tacky, rec-room porno feel!) and programming (D.J.'s like Artful Dodger and Dimitri from Paris have already graced its kitschy environs). Tuesdays: "Sparkle City" with D.J.'s Mark Ronson and Q-Tip. Wednesdays: "Little" Louie Vega. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" ("Great British House") hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the "Pinky Room," Chez music honcho Neil Aline hosts "We and the Music." 7/12: DJ Yellow; David Alvarado. 7/14: Ian Pooley. • 45 W. 21st St. (212-803-7859).

Frank's Lounge
A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang the Party" every Friday. The party, which has been at venues all over town from the 205 Club to Baktun, is just now settling into its own groove. • 660 Fulton St., at S. Elliott St., Brooklyn (212-726-1322).

Fun
This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime*, a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Thursdays: Cyberfetish party "Click+Drag." Fridays: Dinesh, Reid Speed, and Thom H. spin two-step garage at "Drive-By." Saturdays: The Wicked Crew and "N'Ice" D.J.'s Holmar and A. Gram present "The Golden Boys." • 130 Madison St., under the Manhattan Bridge (212-964-0303). $5.

The Roxy
Fridays, the Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s now that superstar Victor Calderone has departed. • 515 W. 18th St. (212-627-0404). $.

Shine
This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Tuesdays: Brazilian music with Ze Luis. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s unite for "Touch." Saturdays: "The Show" with DJ Big Ben. • 285 W. Broadway (212-941-0900).

Spa
The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhlubs,* club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dodgy Disco," with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060).

Vinyl
The recent quality-of-life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

Jazz

Birdland
Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: from 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. Wednesdays in July: The Cab Calloway Orchestra. 7/12–7/14: Jimmy Heath Quartet. • 315 W. 44th St. (212-581-3080).

Blue Note
With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 7/10–7/15: David Sanborn. • 131 W. 3rd St. (212-475-8592).

Cajun
A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall
Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Detour
With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 7/9: Heather Bennett Trio. 7/10: Vista Jazz Quartet. 7/11: Arnold Hammerschlag Quartet. 7/12: Don Hahn Quartet. 7/13: Vinson Valega and Friends. 7/14: Dred Scott. 7/16: Eric Jacobsen Quartet. • 349 E. 13th St. (212-533-6212).

Guggenheim Museum
Fridays and Saturdays in July: Worldbeat Jazz Raf Astor • 1071 Fifth Ave., at 88th St. (212-423-3500). Free with museum admission.

Iridium
In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 7/10–7/15: John Hendricks. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

Performance

Gorky's Spark

Along with Spiritualized and Super Furry Animals, Welsh rockers **Gorky's Zygotic Mynci** (pictured) are among the most spaced-out practitioners of modern pop. But their new album, *The Blue Trees,* full of sweet, melodic odes to nature like "This Summer's Been Good From the Start," is a big leap forward from the head-in-the-clouds music of their peers. They'll bring their pastoral psychedelia to the Bowery Ballroom on July 11. (See "Small Stages.")

otograph by Andy Willsher.

Performance

Standards Bearer

She's a standards enthusiast who delivers songs from the likes of Sondheim, Gershwin, and Berlin with a crystal-clear voice and a strong, almost old-fashioned positivism. So it's no surprise that when **Karen Mason** (pictured) takes the stage at Arci's Place for two weeks beginning July 10, her sets will be heavy on Broadway and cabaret staples. Catch it now, since Mason's going to spend the autumn away from club performances as she returns to Broadway in *Mamma Mia*. (See "Cabaret.")

Photograph by Stephen Mosh

Jazz Gallery
Admission to all performances is $10 per set. Reservations are recommended. 7/9: Frank Lacy's "Vibe Tribe." 7/12: Salim Washington Quintet. 7/13: James Hurt's "Project Melodique." 7/14: "Heartsong" with Barbara Sfraga Quartet. 7/15: "Sundays on the River" with the Yosvany Terry Quartet. 7/16: Frank Lacy's "Vibe Tribe." • 290 Hudson St. (212-242-1063).

"Jazz Insights" presents: "Author! Author!"
Informal lectures hosted by Arnold Jay Smith. 7:45–9:30. 7/10: Howard Mandel; Ashley Kahn. • The New School, 55 W. 13th St. (no phone). $35.

"Louis Armstrong's 100th Birthday Bash"
7/14 at 6. With Kermit Ruffin; James Andrews; John Boutte; The ReBirth Brass Band; The Lady Buck Jumpers Social Aid and Pleasure Club. • Aaron Davis Hall, 135th St. and Convent Ave. (212-650-7148). Free, but tickets required; tickets can be obtained through the Aaron Davis Hall box office number.

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Showman's Café
Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 W. 125th St. (212-864-8941). $.

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Sotheby's Jazz Series
Summer jazz series at Sotheby's. All shows begin at 8. 7/11: Tom Grant. • Sotheby's, 1334 York Ave., at 72nd St. (212-606-7173). $35.

Tonic
Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 7/10: Erik Friedlander's Broken Shadows. 7/11: Nathan Larson. 7/12: Eric Truffaz. 7/13: Victoria Hanna; Moisturizer. 7/14: James Blood Ulmer; Ori Kaplan. 7/15: David Grubbs. • 107 Norfolk St. (212-358-7503). $.

Up Over Jazz Cafe
Thursdays in July: Sam Newsome and Global Unity. Monday, Thursday, and Sunday: $10. Friday and Saturday: $15. Showtimes: Friday and Saturday: 9, 10:30, and midnight. • 351 Flatbush Ave., Brooklyn (718-398-5413).

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 7/10–7/15: David "Fathead" Newman Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50, two-drink minimum. Mondays, "New Talent Night," hosted by Eddie Brill. 7/9–7/10: Keith Robinson. 7/11–7/12: Judy Gold. 7/11–7/12, 7/14–7/15: Greg Fitzsimmons. 7/13–7/15: D.L. Hughley. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 7/9–7/15: Colin Quinn; Hugh Fink; Nick DiPaolo; Godfrey; Greg Giraldo; Tom Papa; Greer Barnes. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 7/9–7/15: Hood; Jerry Diner; Paul Mercurio; Nancy Redman; Billy Burr; Richie Byrne. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 7/12: Gotham All-Stars. 7/13–7/14: Rob Magnotti; Tim Young; Kevin Flynn. • 34 W. 22nd St. (212-367-9000).

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. Mondays through July: Jim Caruso in "Laughing Matters." 7/10–7/21: Karen Mason. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrate her fourteenth year at the Cafe Pierre with a specia program called "Fascinating Rhythms: 50 Years o American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195)

The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11:00: Sinatra impersonator Cary Hoffman, backed by Stan Rubin' eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening o overwrought Broadway fare than some understate cabaret? Thursdays: "Seth's Broadway Chatterbox." Fridays: "Poole Party!" Saturdays: "Gay and Lesbia Stand-Up and Musical Comedy Fest" with Michae Conley and Co. • 343 W. 46th St. (212-757-0788). $.

FireBird Café
The theater district's newest post-show snuggery, righ next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen an you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 an 11. $30 cover; $15 minimum. • 365 W. 46th St. (21 586-0244).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Jud herself. 7/11–7/12: Debbie Lesser. 7/13: Michael Vac caro in "The Michael Show." 7/15: Rita Harvey i "Letting Go." 7/16: "Leer Mondays." • 169 Eighth Av bet. 18th and 19th Sts. (212-929-5410).

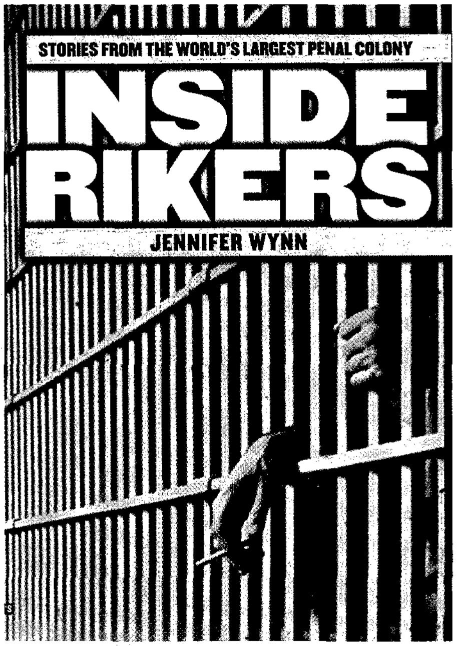
TheMix

Edited by Boris Kachka

In Print

The Ballad of Reading Jail

If the astonishing rate of return to Rikers Island—the city's holding pen for the law-breaking underclass—were embodied by an actual revolving door, it would be located at Queens Plaza. At four in the morning, when dozens of prisoners from Rikers are released here, the strip hosts a collection of prostitutes, drug dealers, and other temptations leading right back to Rikers. Seventy-five percent of the inmates are rearrested within a year—a frustrating figure if, like **Jennifer Wynn**, you're running a remedial program like Fresh Start, whose explicit goal is to make sure released prisoners (most of whom are "serving life sentences one six-month bid at a time," as the saying goes) stay out. Wynn—whose thoroughly researched memoir, *Inside Rikers* (St. Martin's Press, $24.95), details her success stories and more numerous disappointments—first visited Rikers while writing a freelance piece for the New York *Post* and eventually found her calling there. "This field is fascinating to me," she says. "It's the most intractable social issue of our time." Wynn wound up teaching writing and editing *Rikers Review,* an inmate literary magazine, and for two years was Fresh Start's director. The research she's since done at John Jay College (working toward a Ph.D. in criminal justice) and as director of the Prison Visiting Project—a New York State prison-watchdog group—gives her book the credibility of expertise. "To me, it was not academic enough," Wynn says. "I wanted footnotes in the book." And the numbers don't lie; only 30 percent of Fresh Start's graduates return. As for Wynn, she still crosses the bridge from Queens to Rikers once a week to teach her class and edit the *Review,* which has never looked better. "I'm so excited because the magazine is coming out on glossy paper for the first time," Wynn says. "It's not just some jailhouse rag." B.K.



ʔadio Highlights

lew Sounds": 2001 Fez Festival
his episode of John Schaefer's nightly program fea-
res selections from the festival of world sacred music,
cluding the work of Spain's Enrique Morente,
gypt's Sheik Ahmad Al-Tuni, and South Africa's
olenso Abafana. • 7/11 at 11 P.M. WNYC, 93.9 FM.

alzburg Festival Radio Broadcast
nother broadcast of the world-famous classical-mu-
: festival plays the Ensemble Vienna, featuring mez-
-soprano Angelika Kirchschlager, performing
ethoven's *The Creatures of Prometheus* and several
orks by Mozart. • 7/14 at 8 p.m. WNYC, 93.9 FM.

he Treatment" With Elvis Mitchell
NYC's summer schedule highlights Mitchell, the
mes film critic who uses his connections to drum up
st-class interviews. • 7/15 at 4 P.M. WNYC, 820 AM.

uart Woods
ie author, most recently, of *Cold Paradise*, talks to
wis Burke Frumkes, host of the eponymous show. •
5 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

A Visit With Fanny Trollope
The real-life Fanny was an English author and traveler who visited New York in the 1830s. In a historical setting, the actress playing her will lead the audience in a garden gathering during which they will also play historical figures. Rocky Horror meets the Civil War re-creationists. • 7/10 at 6 p.m. Mount Vernon Hotel Museum & Garden, 421 E. 61st St. (212-838-6878); $6 at the door, $4 children, museum members free.

Chianti and Parmigiano-Reggiano
The latest in Vino-versity's wine-tasting seminar series is devoted to not only the wines of Tuscany but its cheeses too. • 7/10, 6:30–9 P.M. Divine Bar, 55 Liberty St. (212-791-WINE for advance tickets); $35 advance, $45 at the door.

Modern Furnishings by Architects
Mies van der Rohe, Arne Jacobsen, and Frank Gehry all became known for interior furnishings; Knoll Museum curator Albert Pfeiffer discusses the contribution of architects to modern design. • 7/10 at 7 P.M. Peter B. Lewis Theater, Solomon R. Guggenheim Museum, 1071 Fifth Ave., at 89th St. (212-423-3587); $10.

Flashforward2001 Conference
A Flash film festival precedes this midweek conference of lectures, speeches, and panels on Flash animation—one of the Internet's most popular technologies of late—and its many uses. • 7/11–7/13. Manhattan Center, 311 W. 34th St., and the New Yorker Hotel, 481 Eighth Ave., at 34th St. (877-4-FLASH-4); $895.

Meet the Next Mayor
Fernando Ferrer, Mark Green, Alan Hevesi, and Peter Vallone all appear to debate, discuss, and answer audience questions regarding their fitness for office. Bloomberg appears the following week. • 7/11 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $5.

Commitment-Phobia
MSNBC advice columnist Jennifer Kornreich discusses what the concept really means and how to tell who has it. • 7/13 at 9:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $10, reserve before 3 P.M. Friday.

The Written Word

Jarrett J. Krosoczka
The author reads from his book *Good Night, Monkey Boy* and signs copies. • 7/11 at 5 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Frances Kazan
The author, wife of director Elia Kazan, reads from her new novel, *Halide's Gift.* • 7/11 at 7 P.M. The Corner Bookstore, 1313 Madison Ave., at 93rd St. (212-831-3554); free.

Rosa Guy
The founder of the Harlem Writer's Guild reads from her novel, *Bird at My Window.* • 7/11 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Michael Rips
The author reads from *Pasquale's Nose: Idle Days in An Italian Town*, and signs copies. • 7/11 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

James Wolcott
The *Vanity Fair* book critic and, finally, an author himself, reads from his new novel, *The Catsitters.* • 7/11 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Nick Hornby
The beloved British author who wrote *High Fidelity* and *About a Boy* reads from his latest critical hit, *How to Be Good.* • 7/11 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Kien Nguyen
The author reads from *The Unwanted*, his memoir about being a child of the Vietnam War. • 7/12 at 7 P.M. Asian American Writers' Workshop, 16 W. 32nd St. (212-494-0061); $5.

Paullina Simons
The author of the historical romance set in Russia *The Bronze Horseman*, reads from her work and signs copies. • 7/12 at 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Stephen Weiss and Casey Kait
The co-authors of the latest dot-com memoir, *Digital Hustlers: Living Large and Falling Hard in Silicon Alley*, discuss and sign their work. • 7/12 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

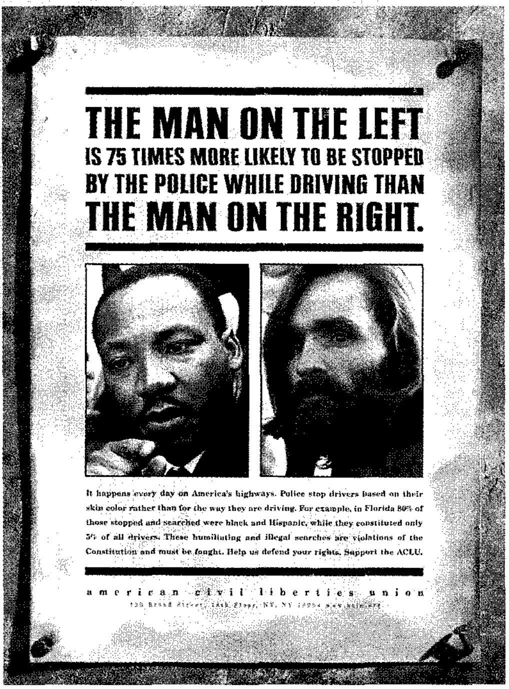
"Five Ladies of NYC Poetry"
The hip Cobble Hill spot hosts a reading by poets Carol Govan, Jessica Moser, Cathi Murphy, Ice (Gayle Johnson), and Amy Fourtoul. • 7/12 at 7:30 P.M. Halcyon, 227 Smith St., Brooklyn (718-260-WAXY); free.

David Schickler
The suddenly famous author of the novel-in-stories *Kissing in Manhattan* reads from his work and signs

Opening

Still a Good Thing

Many ad agencies are justifiably considered clever, stylish, even original, but you wouldn't call most of them brave or forward-thinking. You'd probably reserve those adjectives for a firm like **DeVito/Verdi.** Given the company's track record of edgy, sometimes caustic advertisements for the Pro-Choice Public Education Project (remember those Barbara Kruger-like posters in the subway?), the ACLU (such as the award-winning ad pictured), and other controversial causes, the One Club has plenty to display at its retrospective of DeVito/Verdi's first ten years—what the ad gallery calls "the most creative advertising of the decade." In the spirit of the firm's public-service inclinations, the July 11 opening is accessible to the public, so come see style in the service of substance. One guest you probably won't see is Mayor Giuliani: The agency that did part of Hillary's Senate campaign and ran scathing ads about Amadou Diallo also drew the mayor's unsuccessful lawsuit against *New York* for our calling ourselves POSSIBLY THE ONLY GOOD THING IN NEW YORK RUDY HASN'T TAKEN CREDIT FOR. (We stand by the statement.) (See "Exhibits" for details.)



THE MAN ON THE LEFT
IS 75 TIMES MORE LIKELY TO BE STOPPED
BY THE POLICE WHILE DRIVING THAN
THE MAN ON THE RIGHT.

It happens every day on America's highways. Police stop drivers based on their skin color rather than for the way they are driving. For example, in Florida 80% of those stopped and searched were black and Hispanic, while they constituted only 5% of all drivers. These humiliating and illegal searches are violations of the Constitution and must be fought. Help us defend your rights. Support the ACLU.

american civil liberties union

copies. • 7/12 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Han Ong and Lisa Shea
Ong reads from his satire of New York society, *Fixer Chao*, and Shea, winner of the Whiting Writers' Award, reads from her novel, *Hula*. • 7/15 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

James Patterson
The wildly successful best-selling author signs copies of his latest book, *Suzanne's Diary for Nicholas*. • 7/16 at 12:30 P.M. Barnes & Noble, 600 Fifth Ave., at 48th St. (212-765-0592); free.

Special Events

Tours

"Bridging the Cities"
The first installment in a four-part series of architectural-history tours co-sponsored by the Whitney, Big Onion tours, and the Museum of the City of New York, this one takes on the changes the Brooklyn Bridge wrought on the City Hall and Brooklyn Heights areas. • 7/11 at 6:30 P.M. For reservations and meeting place, call 212-534-1672, ext. 257; $18.

Salute to Bastille Day
In honor of France's independence day (13 years and 10 days later than ours), tour the French Institute, the Lycée Français, and the embassy and consulate, all in the East 50s. • 7/14 at 11 A.M. Meet at the northeast corner of Fifth Ave. and 59th St. (212-265-2663); $5.

Central Park at Twilight
Visit the usual sites and view the darkening landscape, just before the park gets creepy. • 7/14 at 5 P.M. Meet at the northwest corner of Central Park West and 66th St. (212-439-1090); $12.

Brooklyn Waterfront
Be one of six passengers on an intimate tugboat cruise that used to be unpalatable—from Newton Creek up through the Gowanus—but is now surprisingly pleasant. • 7/14, 9 A.M.–1 P.M. South Street Seaport; reserve early at 212-748-8786; $125 includes box lunch.

Sunnyside, Queens
Let award-winning poet Saul Bennett tell you all about the history of this gateway into the city's mos diverse borough. • 7/15, 10 A.M.–1 P.M. For reservations an meeting place, call 212-415-5500; $25.

Morningside Heights
The recently over-gentrified home to Columbia an other major universities (with its own long neighborhood history) is explored in detail. • 7/15 at 2 P.M. Northwest corner of Amsterdam Ave. and W. 110th St. (718-655-1883); $10.

Benefits

Center for Architecture Benefit
A cocktail fund-raiser in honor of Philip Johnson an Gerald Hines celebrates the campaign for the Cente for Architecture at 534 LaGuardia Place, set to open i fall 2002. Frank Gehry and Robert A.M. Stern will b among those attending. • 7/12 at 6 P.M. Solomon R Guggenheim Museum, 1071 Fifth Ave., at 88th St (212-683-0023, ext. 16); $500.

Exhibits

"Hello, Goodbye: Pilots, Premieres, an Final Episodes"
Star Trek before Captain Kirk; *All in the Family* sans Meat-head; Ben Stiller's never-aire show: These and many other surprises, fro the sublime to the hilarious, await the TV addicts flocking to the museum's catch-all exhibit of unusual beginnings and endings. Through 9/16. Museum of Television & Radio, 2 W. 52nd St. (212-621-6800; call for schedule free with $6 admission.

"Muppets Forever! The Legacy of Ji Henson"
All of Henson's creations—*Sesame Street*, h adaptations of fairy tales and myths, and, course, his Muppets—are included in th wide-ranging TV exhibit, along with behind-the-scenes documentaries. • Through 9/16. Th Museum of Television & Radio, 25 W. 52nd S (212-621-6600); free with $6 admission.

DeVito/Verdi Retrospective
The city's most creative and controversial a agency celebrates ten years in business with retrospective featuring more than 50 of i ground-breaking advertisements, as well some of its TV work. The opening is free t the public. • 7/11 at 6 P.M. through the summe The One Club Gallery, 32 E. 21st St. (212-97 1900); free.

"Linocut Stories"
Babette Katz's collectible books without words—v sual narratives made from original linoleum cuts b tween soft covers—include the story of an absurd turn-of-the-century train journey and many a ta of kittens, mice, and mushrooms, for starters. 7/14–8/3. Donnell Library Center, 20 W. 53rd St. (21 621-0618); free.

Events

SummerNights at the Jewish Museum
The debut of this weekly pay-as-you-wish Tuesd summer event features jazz banjoist Cynthia Sayer a screenings of TV shows from Neil Diamond speci to variety shows with the likes of Joan Rivers a Woody Allen. • 7/10, 5–9 P.M. The Jewish Museum, 11 Fifth Ave., at 92nd St. (212-423-3271); pay as you wish, surcharge for the Chagall exhibit.

Bastille Day Ball
A 10-piece band entertains in the atmosphere of a t ditional *soirée dansante*. Business attire, please. • 7/13 P.M.–2 A.M. The Pierre Hotel, Fifth Ave. at 61st St. (212-3 6100); $20 at the door.

Gen Art Summer Arts Festival
Reflecting Gen Art's increasingly diverse repertoi its three-day festival boasts fashion, art, film, music, a evening parties with the requisite D.J.'s, caged dance video projectors, and plenty of couches. • 7/13–7/ noon to 7 P.M.; parties 7/13 and 7/14, 8 P.M.–midnight. P Building, 293 Lafayette St. (212-971-5420); free; part $25 in advance, $30 at the door.

Game Week

HOME AWAY

	Mon: 7/9	Tue: 7/10	Wed: 7/11	Thu: 7/12	Fri: 7/13	Sat: 7/14	Sun: 7/15
METS				BOS FSNY 7:10 P.M.	BOS WPIX 7:10 P.M.	BOS FOX 1:15 P.M.	TOR WPIX 1:10 P.M.
YANKEES				FLA MSG 7:05 P.M.	FLA MSG 7:05 P.M.	FLA MSG 1:05 P.M.	PHI FOX 1:35 P.M.
LIBERTY	IND MSG 7:30 P.M.		SEA NO TV 7:30 P.M.		MIN METRO 7:30 P.M.		
POWER				ATL METRO 7:00 P.M.			WAS MSG 4:00 P.M.
DRAGONS						ARZ FSNY 10:00 P.M.	
CYCLONES	VER CH 29 7:00 P.M.		JAM NO TV 7:00 P.M.	JAM NO TV 12:00 P.M.	JAM NO TV 7:00 P.M.	SI NO TV 7:35 P.M.	SI CH 29 5:00 P.M.

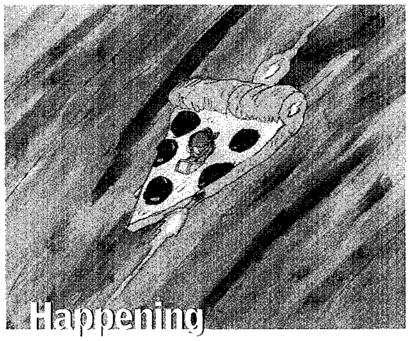
Photograph: top, courtesy of DeVito/V

Bastille Day on 60th Street
Let us eat crêpes. Three blocks on East 60th each has its own festivities. The first one off the park has a day of races—waiters holding champagne, then chefs eating baguettes and pâté, then children with frites, and finally adult customers, also with frites. The second block east offers dancing to all sorts of music, and most important, the easternmost block has the crêpes and other tasty French tidbits. • 7/15, noon to 6 P.M. 60th St. between Fifth and Lexington Aves. (212-355-6100); free.

Sports

Double-Dutch Tournament
The Friends of Morningside Park hope that their first citywide double-dutch tournament will become an annual tradition. Kids 6–10 and 11–16 compete in separate age categories for trick and speed jumping. Awards will be given to the top three finishers in each category. • 7/14, 4–7 P.M.; Morningside Park at 118th St. and Morningside Ave. (212-749-570, ext. 21); attendance and participation free.

Kurt Steiner 5K Summer Evening Series
The seventh fun run in honor of one of the New York Road Runners' most memorable leaders takes place in Prospect Park. Only the top three times will be posted. • 7/11 at 7 P.M. (718-339-0508 or www.nyrrc.org); $3, sign up on race-day only.



Arty Party

What began eight years ago as a fine-arts side project run by three twentysomethings out of a law-school dorm room is now a sizable national film, fashion, and visual-arts organization devoted to discovering emerging talent—and one surprisingly adept at throwing a party. From July 13 through 15, this year's **Gen Art Summer Arts Festival** turns the Puck Building into a comfy, slightly kitschy gallery and party venue complete with a couch-filled screening room for experimental films (like Bill Plympton's animation short *Eat,* pictured) and a great deal of highly original fashion and visual art, to say nothing of the video projections, D.J.'s, and installations that accompany the two dance parties. Go during the day, and you needn't pay a cent—but alas, you'll miss the costumed cage dancers at the $30 soirées. (See "Special Events" for details.)

DURANT *Continued from page 15*

Hamer for more than 25 years.

"He's erudite, a learned man," adds Wallace Mathai-Davis, COO and CFO of OffitBank. Mathai-Davis says that no matter where Hamer's life has taken him, he's never disconnected from the core of the African-American community: "As an adult, Irving lived in Harlem long before it was fashionable."

There's nothing frivolous about Hamer, a big man whose interactions with other people tend to be thoughtful and slightly formal: He listens and waits a beat or two before answering a question. His delivery, whether to community groups, young people, or intellectuals, is un-selfconscious, but he has little use for small talk.

"I love bebop, jazz, and a good Cab," Hamer says, by which he means Cabernet Sauvignon. The Harlem apartment he shares with Tor is filled with rebellion art from the fifties, paintings by French and Italian artists, a Romare Bearden collage. African and African-American sculptures stand guard on antique furniture. The third member of the family, a Bouvier des Flanders named Equus, looks like a huge walking gray shag rug.

"What he's doing is totally cool," Tor, who attends a public high school on the Upper East Side, says of his father. "My dad is wrong only when he doesn't have enough information. I can name the four times he's been wrong."

Unlike Fields, parents' groups and others think the *worst* thing Hamer could do is step down. "I think he's taking a beating he doesn't deserve," says Sy Fliegal, president of the Center for Educational Innovation–Public Education Association.

In Nigeria last summer, Hamer recalls, he visited an old university created by British colonialists. "It was heartbreaking," he said. "There were business students who'd never touched a computer. Geology students without tools to go out into the field."

Then he described a visit he'd made that morning to a school in Manhattan. Students were sitting at desks in a hallway. The science lab had been turned into a classroom. Hamer doesn't understand the outrage over his vote and the absence of sustained outrage at the bad-to-mediocre education children are receiving in fourteen districts. The majority of the children in these schools are African-American and Latino.

Still, he believes the system of which he is a product can be saved. "We know so much, but we do so little," Hamer says. "We can make this bad boy work." ■

Solutions to last week's puzzles

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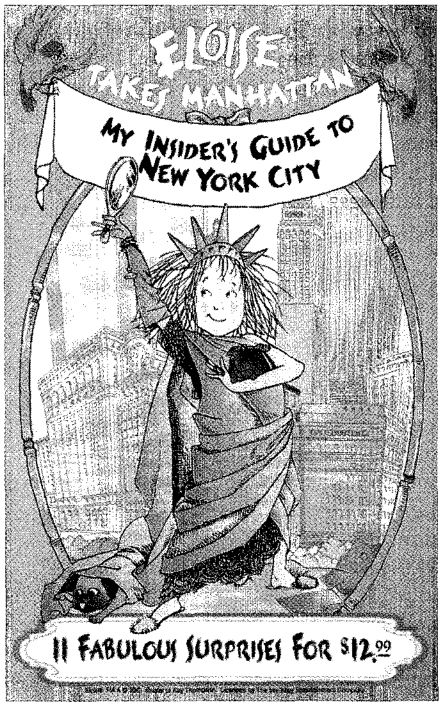
Kids

Edited by Susan Avery

Happenings

Plaza Sweet

Ask anyone who works at the Plaza hotel, and you'll be given Eloise's approximate whereabouts. But those kids who want to trace the *exact* haunts of the rascally highbrow who first appeared in Kay Thompson's 1955 classic will get a run for their allowance. To scare up some excitement for next year's Eloise movie and animated TV series, the moptop's marketing crew has set up a scavenger hunt around the city. After anteing up $12.99, every wannabe Plaza progeny will get a VIP pass, which sends him or her on an upscale journey to retrieve eleven Eloise-type tchotchkes (tiara, lip balm, nail decals, etc.). And if walking her walk is not enough, the Plaza is ready to train kids to talk her talk. On July 14, the hotel will bring in an etiquette consultant to teach our monsters how to behave at the dinner table. (McNuggets and fries are fine, says program director Lyudmila Bloch, but there's a *way* to eat 'em—and "Please pass the ketchup" and "May I be excused" are still required.) In the works are Eloise tea parties at the Plaza in the fall, along with ballroom dancing for kids. Note to the nasty colleague who thought she was insulting me when, in front of the boss, she remarked that I reminded her of Eloise: Frankly, dahling, I was flattered. (See "Children's Events.") S.A.


Eloise Takes Manhattan
My Insider's Guide to New York City
11 Fabulous Surprises for $12.99

Children's Events

Eloise Takes Manhattan
Take a jaunt around the city and follow the tracks of 6-year-old Eloise, the precocious, albeit fictional, resident of the Plaza hotel. A VIP pass, for $12.99, is available at eleven locations (see bullet) and entitles the holder to eleven free Eloise items. • The Plaza, Fifth Ave. at Central Park So.; Serendipity, 225 E. 60th St.; FAO Schwarz, 767 Fifth Ave.; Botanical Garden, 200th St. Kazimiroff Blvd., Bronx; E.A.T. Gifts, 1062 Madison Ave.; Performing Arts Shop, Lincoln Center, lower level, 136 W. 65th St.; the Ballet Company, 1887 Broadway; Books of Wonder, 16 W. 18th St.; Kidding Around, 60 W. 15th St.; Calypso Enfents & Bebe, 426 Broome St.; and Rescue Beauty Lounge, 8 Centre Market Pl. (free Madam Alexander ballet doll with Eloise manicure or pedicure. No VIP pass required). Call 212-989-3360 for more information.

A Class Act, Off Broadway
The Plaza hotel offers a program to teach our casual youth how to behave like young ladies and gentlemen. A hands-on demonstration and discussion will cover table manners, silverware, serving, how to handle messy foods, and how to politely summon a waiter. The class, which will be conducted in a formal setting by a certified etiquette instructor, includes lunch and parental observation. • 7/14 from noon to 2 P.M.; Fifth Ave. and Central Park So. (212-546-5495/5377); $35, plus $150 membership fee to Young Plaza Ambassadors' program, which includes special privileges around the city for one year. (Membership fee is waived if guests stay overnight.)

Catch the Buzz
If you weren't part of the early adopters who saw the Village production of *Maya the Bee,* then now's your chance. As puppet shows go, this ain't no Punch and Judy. Intricately detailed rod puppets, combined with a wonderful story about leaving the nest and blues/swing music that keeps the grown-ups interested, make for a great Saturday afternoon. (If you want your youngsters to get a taste for jazz, buy the CD after the show for $15.) • Saturdays at 2 P.M.; 45 Bleecker Street Theater, 45 Bleecker St. (212-529-4530); $15 adults, $7 kids.

Animalia
If your kid is an animal lover, you're in store for an air-conditioned summer. Four new summer movies feature our fine four-legged friends in differing lights: *Dr. Dolittle 2* is the animal equivalent of *My Fair Lady* (no relation to Eliza Doolittle), and *Cats and Dogs, Planet of the Apes,* and *Jurassic Park III* focus on wildlife coup de états.

There's No Place Like Long Island
On your trip out east, stop off at the Suffolk County Vanderbilt Museum in Centerport for the family production of *Dorothy in the Land of Oz.* In this audience-participation version, kids are invited to travel along with Dorothy, Scarecrow, Tin Man, and Cowardly Lion to that magical land. A production of the Arena Players Repertory Company. • Fridays and Saturdays through July and August at 1 P.M.; 180 Little Neck Rd. (631-854-5511); $8.

All Aboard
The New York Botanical Garden's signature event, colorful model trains traveling through beautiful landscapes, is making its way back to those natural wetlands. The Summer Train Show, held outdoors, depicts replicas of homes of America's beloved storytellers and artists. Lush plants, streams, waterfall, and tunnels are nestled outside of the Everett Children's Adventure Garden. • Through 9/9; 200th St. and Kazimiroff Blvd., Bronx; www.nybg.org (718-817-8700); $10, $7.50 students and seniors, $4 kids 2–12.

Intelligent Life Forms Here
Blast off for a trip to see a few alien friends as they invade the New York Hall of Science. In its new exhibit, "Aliens: Worlds of Possibilities," young astronomers ponder the notion of life on Earth and beyon through a variety of space-related interactive activities • Through 9/2; Flushing Meadows Corona Park, 47-01 111t St., Queens (718-699-0005); www.nyhallsci.org; $7.50, $ for kids and seniors.

Making History
Here they go again. The American Museum of Natural History introduces its latest endeavor: the Discover Room, a hands-on, behind-the-scenes look at the sciences. Kids can hunt for hidden creatures in a two-story replica of an African baobab tree, take on a scientist challenge at the Expedition Trunk, handle real fossils and analyze asteroids and earthquakes with telescope and seismographs. • Now open; Central Park West at 79t St. (212-769-5100); free with suggested museum admissio of $10, $7.50 students and seniors, $6 kids.

Montague Bloods vs. Capulet Crips
This futuristic version of *Romeo and Juliet* takes place i a crumbling city where the hatred between two fami lies threatens to take down society. Presented by The atreworks/USA in its attempt to capture a teenage au dience. • Through 7/18; Lucille Lortel Theatre, 121 Christo pher St. (212-627-7373); www.theatreworksusa.org; free.

Hey, D.W.!
Who doesn't love Arthur, the hapless aardvark who always trying to do the right thing? The Children Museum of Manhattan opens up its latest exhibit "Arthur's World," which engages kids in role playing reading, writing, and fantasy play. Check out the El wood City Library, Grandma Thora's recipes, and M Ratburn's classroom. • Through Labor Day, 212 W. 83 St. (212-721-1234); $6.

Sleeping Beauty
The Swedish Cottage Marionette Theatre in Centr Park shows its updated production of *Sleeping Beaut* The scenery, part of which was designed to resembl the Park's Belvedere Castle, is a perfect backdrop f marionette unicorns, multicultural fairy godparent and a giant snapping turtle, alongside good and ev princes. • Mondays through Fridays through 8/17, at 10:3 A.M. and noon, Saturdays at 1 P.M.; Central Park at W. 81st S (212-988-9093); $5, $4 for kids.

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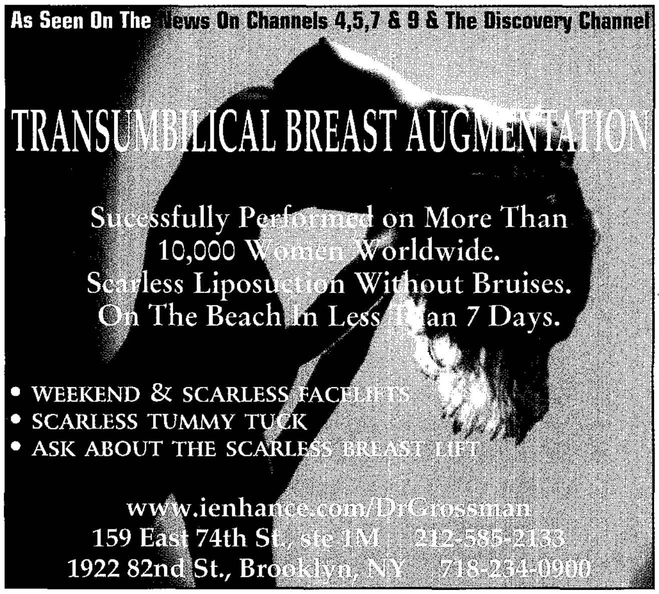

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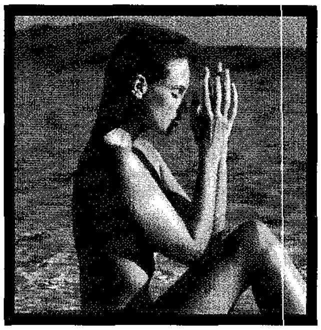

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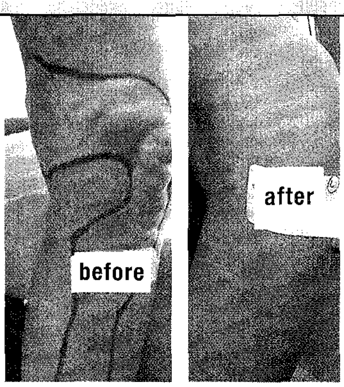

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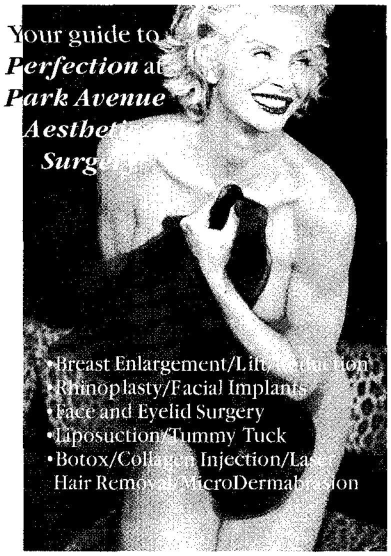

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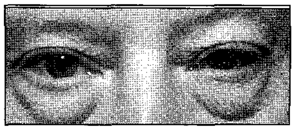

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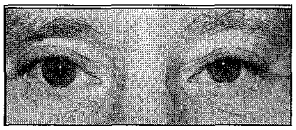

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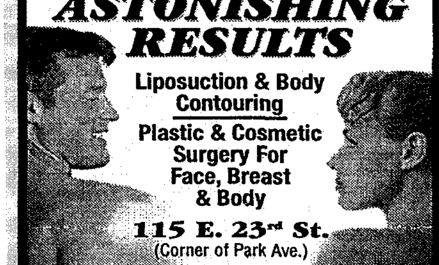

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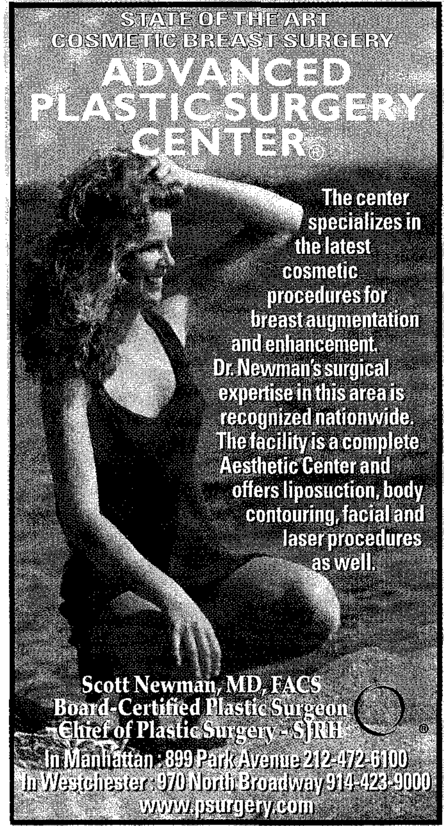

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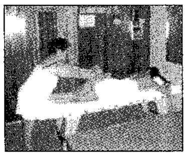

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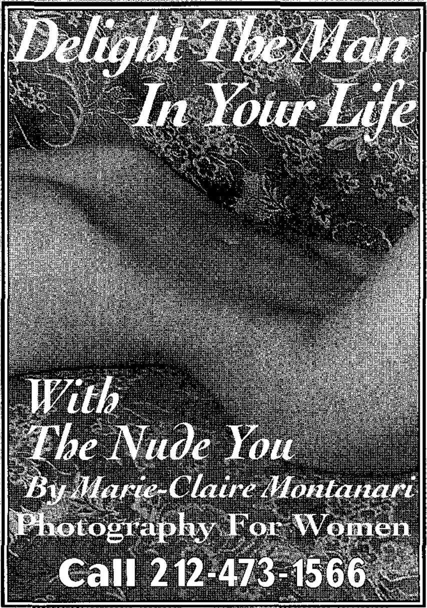

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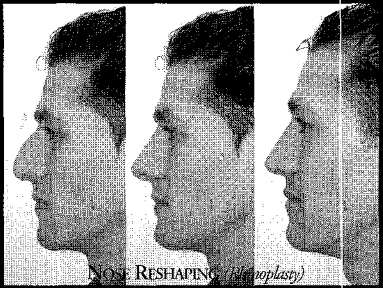

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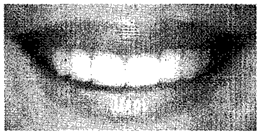

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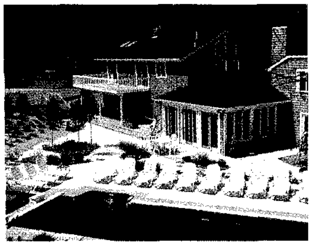

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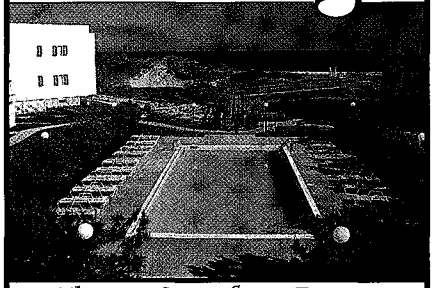

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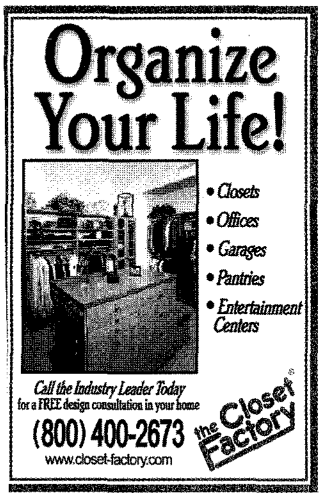

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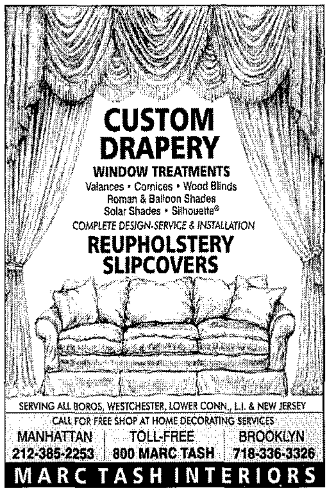

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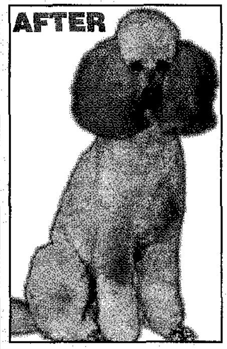

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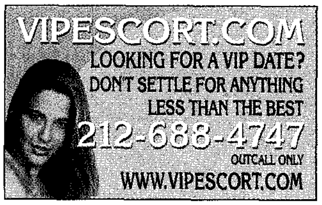
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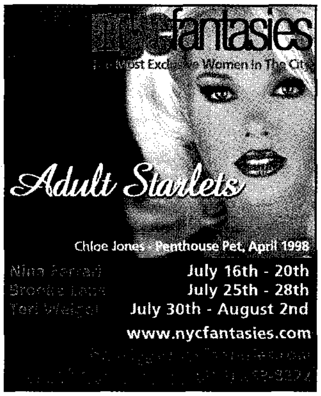

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Sweet, Oxymoronic Lady—Full of joie de vivre. Can you chuckle with me at my seeming contradictions? Very spiritual and Jewish, but appreciate Armani and Tiffany's. Great values and depth of character, but enjoy fine dining. Strive greatly to be better, but relish upscale vacations in Paris and other resorts. Loves: dancing in my living room, photography, tennis, opera, walking, skiing, and cuddling with you? Is there an oxymoronic, optimistic, dynamic, baggage-free, beardless, successful man out there who's Jewish, spiritual, 38-55, fit and full of laughter? 8128 ✉☎

Are You For Me?—Generous real estate entrepreneur looking for hot, sexy, independent, smart woman with a great sense of humor for a long-term relationship. I'm 50 years old, attractive, Syrian, thinning hair, 5'7", 174 lbs, divorced, no children, financially secure, with a passion for real adventure, travel, dancing, skiing, theater, music, dining, BBQs in my Brooklyn landmark backyard. You need to be a real beauty, 29-40, with a fabulous knockout figure - loves to hug, kiss and cuddle, athletic, fun, healthy. Send note, a full-length recent photo of yourself and telephone. Reply to box: 8303 ✉

Bermuda/Newport/Anguilla—We would both find to be the most fun. Late 40ish Wasp, internationally known character, presently looking for a new social investment (nonsmoker). You must be able to be full of confidence and carry yourself well before and after a weekend of sailing, and any other social engagement. Photo absolutely required - and note. 8295 ✉

Classy Entrepreneurial Woman—Slim, attractive, blue-eyed blond, energetic, fun-loving, with a good sense of humor. Enjoys theater, sports, travel, dining out and entertaining friends and family at home. French origin (also fluent). I live and work in Manhattan/Southampton home. Seek a successful, sociable, physically fit, loving, commitment-minded man, 50-70, to share fun times, be best friends and lots more. Note/photo. 8302 ✉☎

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Wellesley Wasp—Slender, leggy, witty, vivacious, 5'7", 49 (looks 39), in PR field, with a cornucopia of interests. Seeks male Ivy medical researcher/scientist or other trailblazer. Wow me with your brain, insight and possibly dancing skills. 8293 ✉

Man—60, 6', 200, bald, good appearance. College grad, semi-retired corporate exec, financially secure, Jewish (not religious). Considerate, never-married, on the quiet side. Varied interests: history, books, movies, walking, spectator sports, restaurants. Queens resident. Have car. Seek a woman for long-term relationship. 8310 ✉

Single White Male—46, 6'1", brown hair/hazel eyes, enjoys the company of women who are smart, have a sense of humor, their own unique style of beauty, and a spirit for adventure. I have a sailboat and spend most of my weekends exploring ports of call on the Long Island Sound. In the off season, I enjoy going to museums, art galleries and auction houses. I am looking for a white/Asian woman, 30-45 years of age, to share similar interests and good times. Note/photo. 8299 ✉☎

Wealthy Executive—36, very handsome, seeking a sophisticated woman with model-type looks, who enjoys Soho and the Hamptons. 22-35. Note/photo/phone. 8292 ✉

Seeking Change—Jewish man, law judge, over 50, 5'6", 155 lbs, brown hair, blue eyes, attractive, bright, interesting, gay, healthy, serious - likes Beethoven quartets, foreign films, plays, Harry Potter novels, walks, working out, varied cuisines, liberal politics, kids. Seeks kind, bright, humorous professional woman, over 30, under 5'6". 8298 ✉

Sexy, Classy Strawberry Blond—Beautiful, slim, trim and athletic, strong beliefs yet romantic, seeks genuine, sincere, established Jewish man in his mid 40s-mid 50s, who is looking for a sophisticated lady who loves life and has the depth to give life in return. 8294✉☎

62-Year-Old Woman—Needs companion to share life. Must be willing to talk, travel and enjoy life. Multiple interests - like theater, film, beaches, museums, ballet, good food, Judaism. 8315 ✉

Gay Male—50, masculine, in-shape. Young in looks and attitude. Successful, creative Jewish professional. Fun, stylish, affectionate. Comfortable in jeans or tuxedo. Enjoy travel, NYC culture, good friends, Hamptons, gym. Would like to hear from similar, late 30s to early 50s. Photo/note. 8300 ✉

Seeking Brown-Eyed Brunette—Successful white male, 47, attractive - enjoys fitness, travel, dining, music and more. Seeking a single white female, 30-40, who is not afraid of monogamy and commitment. Seeking the better things in life. Note and phone. Photo a must. 8297 ✉

Romantic With IQ, Desirable—Attractive, upbeat, natural blond, Jewish lady, 5'7", young 52, independent, accomplished professional, seeks worldly, caring, down-to-earth, sincere counterpart, up to 58, 5'10" plus. Photo/note. 8307 ✉

Handsome Male—6'3", well-built, very successful, 48, seeks attractive, fit female, 29-37, who is ready to enjoy life. Serious relationship only. 8312 ✉☎

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Personable, Attractive—Jewish guy, 60, likes outdoors, music - seeks lady up to 55 for relationship. Note/photo. 8313 ✉

Wanted: A Regular Guy—I'm an attractive, athletic, smart, mid-50s female (prefers man a little younger). Any interest? 8306 ✉☎

Instant Family, Just Add Love!—Slender, attractive single mom, poet/professor, seeks cultivated, generous man, 50-60, for friendship, romance and whatever comes from these. NYC. 8291✉☎

Beautiful, Loving, Sexy—Full-figured Jewish goddess, 33, 5'8", long brown hair and beautiful green eyes, summer playwriting student - seeks handsome, loving, tall, sensitive, very generous, 28-60, dentist/surgeon/plastic surgeon/CEO/mogul for summer romance, kissing in the rain, possibly more. Note/photo, please. 8304 ✉☎

Divorced Jewish Female—South FL, ties to NY/NJ, 44, 5'2", eyes of blue, curvy brunette, seeks gent - nonsmoking, warm, social, successful, fun, communicator. luv4uNYMag@aol.com 8309✉☎

Are You A Jewish Female—In her 30s, with NY style and small-town values? An empathetic, sensible and responsible professional is looking for you. 8316✉☎

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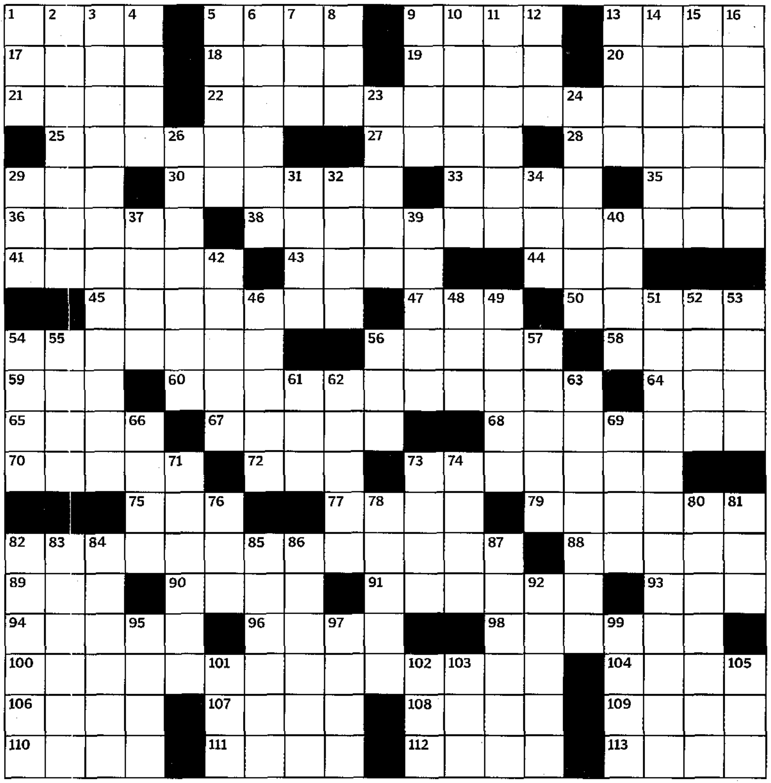


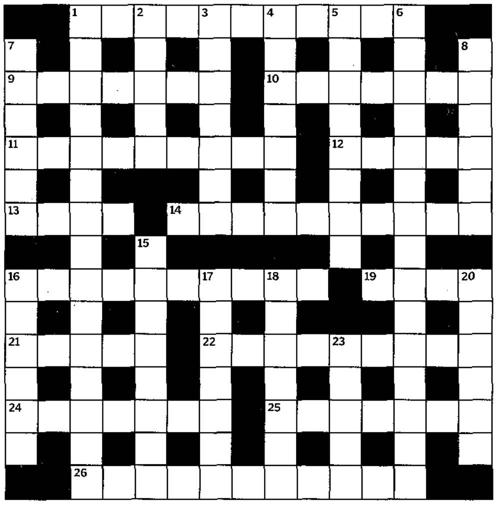
ACROSS

1 Stoveware
5 Cosby-Culp TV series of the '60s
9 Eurasian river
13 Sets the dog on
17 "—— Brockovich"
18 Con game
19 Wise old guy
20 As regards
21 South American rodent
22 Is ——? YES
25 Panhandler
27 Coffee dispensers
28 Prophetic signs
29 Jr.'s son's designation
30 Crown of flowers
33 "—— True What They Say . . ."
35 Fifth word of the Gettysburg Address
36 Suez, for one
38 Is ——? NO
41 Hypothetical memory basis
43 One-named Irish singer
44 Ignition insert
45 Causes to slow down
47 Frank McCourt autobiography
50 Lott of the Senate
54 Act as chairman
56 Pavarotti's record label
58 Red-coated cheese
59 Jackie's sister
60 Is ——? NO
64 Incoming-flight abbr.
65 Grimm beginning
67 Harden to hardships: var.
68 Neighbor of Syria
70 Bards' compositions
72 Needle opening
73 Family name in Renaissance art
75 Extinct ostrich
77 Average standard
79 Broken-arm supports
82 Is ——? YES
88 Come afterward
89 Direction suffix
90 Quarry
91 Gerald's Vice-President
93 Sense of humor
94 Everglades bird
96 Altar end of a church
98 Did as told
100 Is ——? YES
104 Chief Norse god
106 Cockney's greeting
107 Memorable Guinness
108 Octopus's eight
109 Heredity factor
110 Computer biggie
111 Ibsen's "Peer ——"
112 Swollen-lid ailment
113 "Bus Stop" dramatist

DOWN

1 Vim
2 Saudi, e.g.
3 Is ——? NO
4 Stumbling block
5 "The proper study of mankind ——": Pope
6 Beetle-shaped Egyptian amulet
7 Chum
8 Songstress Sumac
9 Stalin's land: abbr.
10 "The —— Spain"
11 Sampras rival
12 Aloha garland
13 "The King and I" locale
14 Trouser juncture
15 Cower
16 Add salt
23 Kid's "delicious!"
24 Reply to the impatient
26 St. Paul sent an epistle there
29 Freezer output
31 Slave Scott
32 Moms' opposites
34 Pen dip
37 Grecian warrior's deity
39 Gone from the plate
40 Brontë heroine
42 Manuel's mother
46 Get together, as alumni
48 Transport agcy.
49 Regatta rowboat
51 Was ——? MAYBE
52 U.S.-Eur. pact
53 Colleague of Ness
54 Kerplunk
55 Nevada city west of Los Angeles
56 Do's alternative
57 Bible's third man, and namesakes
61 Order to the broker
62 Gladiator's milieu
63 Eisenhower's boyhood city
66 Thompson or Lazarus
69 Have —— with (enjoy favor)
71 From —— nuts
73 Highlands hill
74 First Oscar-winner Jannings
76 Part of R.A.F.
78 Proprietor
80 Showing the way
81 Between ready and go
82 Fainted, with "over"
83 Sock plaid
84 Spread open, as wallpaper
85 In a tidy manner
86 Connective punctuation mark
87 "Time —— Side" (Rolling Stones hit)
92 More than chubby
95 Hydroxyl compound
97 Cult
99 Baseball's Berra
101 Carp at
102 Carries in stock
103 Doggy-bag item
105 Born, in wedding reports

The 'Guardian' Crossword Set by Bunthorne



ACROSS

1,7 Electoral influence engendering great old "ooh" effect. (3,4-4,6)
9 Preventive bill passed around St. Giles's Day. (7)
10 Concerning children and reproduction. (7)
11 The plot to sink Earl Grey. (3,6)
12 One wading in detergent is taken aback. (5)
13,16 Slater's Everest? (4,2,3,5)
14 Roasting? A German settler stuffed onion with it. (10)
16 See 13.
19 Bohemian dual carriageway. (4)
21 It gave the Medicis something to think about! (5)
22 Rocker's impulse to get (the economy) moving. (4-5)
24 Well tempered possibly, but hammered by Ludwig! (7)
25 Some emperors fly not unknown like a bird. (7)
26 Diet in Eastern Ireland a recreation. (4,7)

DOWN

1 Dripping with 1 across, 7. (3,3,2,3,4)
2 More of a cast of thousands. (5)
3 Symbolised in the Enigma Variations? (7)
4 Left Australian emperor standing. Magnificent! (7)
5 Virgin dressing for dinner? (5,3)
6 Process making forest die: it can, I assume. (15)
7 See 1 across.
8 Your setter's in a jam. (6)
15 Oriental infidel converted to pasta. (8)
16 Spirited measures taken by visionary students. (6)
17 Sir Roderic Murgatroyd's a wooden role, sang Hannah. (3-4).
18 One was struck with the need for a bit of filthy lucre. (7)
20 As to getting into the pub, 'e might take part in a singsong. (6)
23 Flee the flow father fell over. (5)

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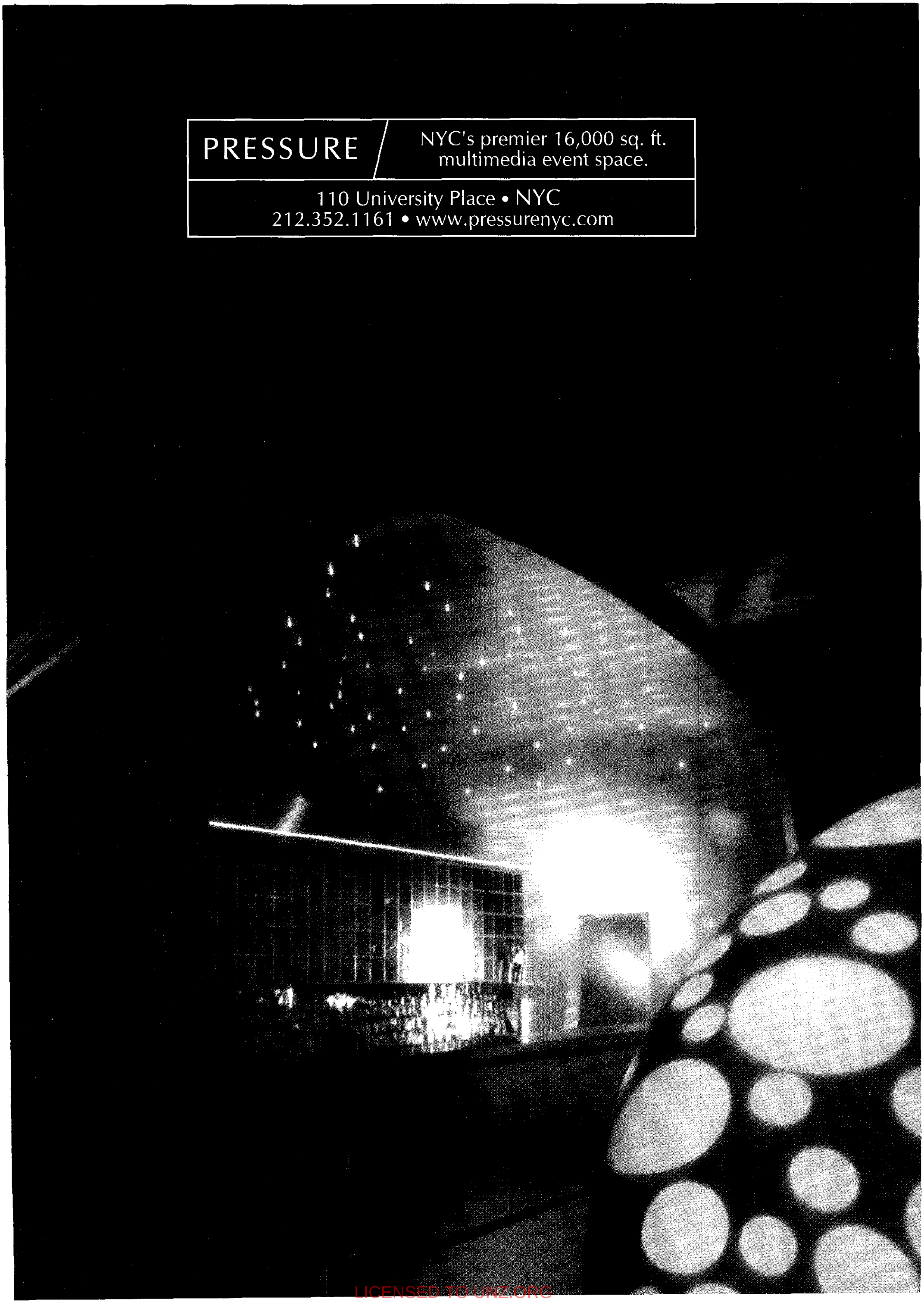
Solutions to last week's puzzles appear on page 101.



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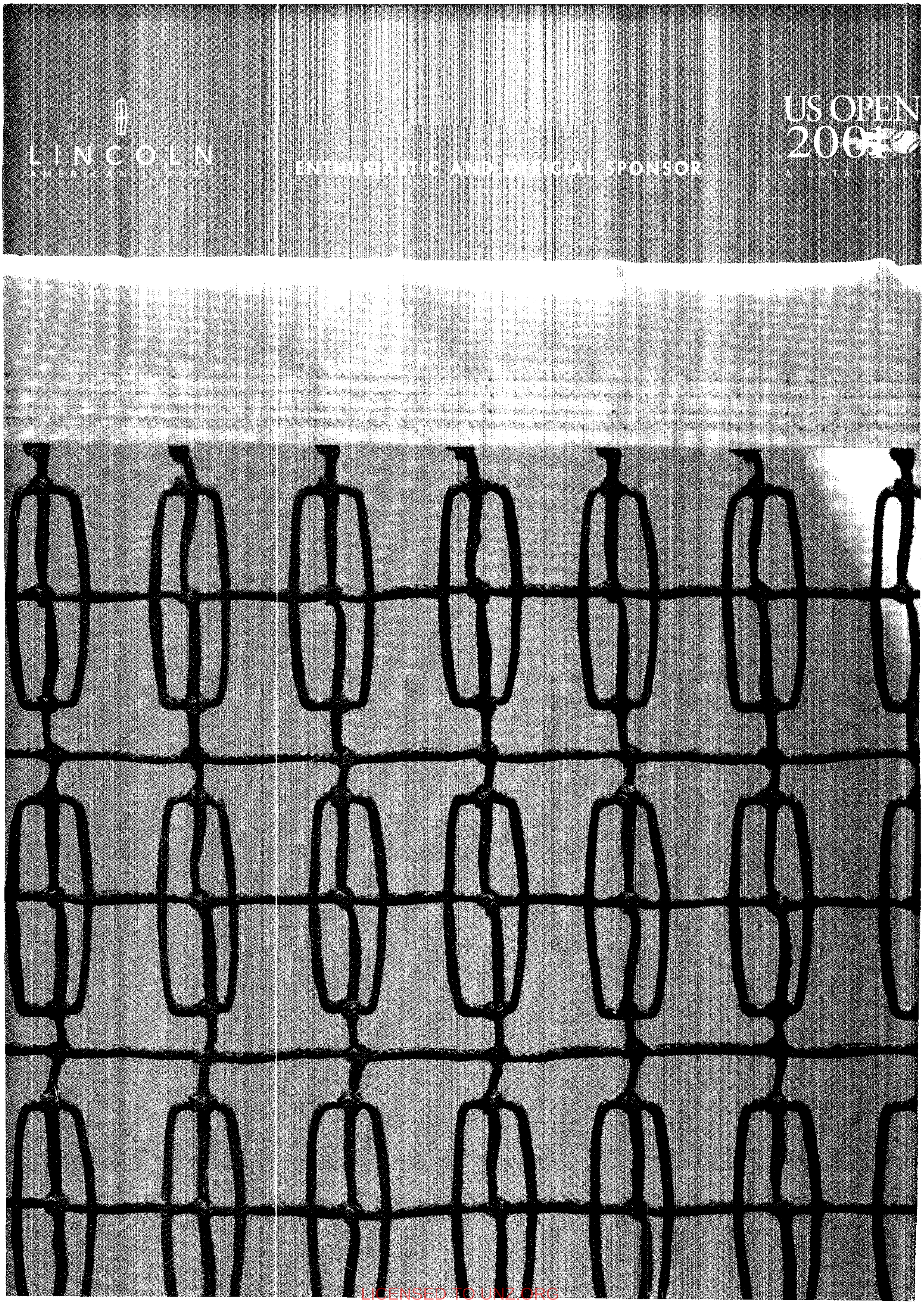
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